

6-28-2017

Shaking up Shakespeare: Teaching for the Contemporary High School English Classroom

Megan Sampson

Western Kentucky University, megan.sampson281@topper.wku.edu

Follow this and additional works at: http://digitalcommons.wku.edu/stu_hon_theses



Part of the [Curriculum and Instruction Commons](#), [English Language and Literature Commons](#), [Secondary Education Commons](#), and the [Secondary Education and Teaching Commons](#)

Recommended Citation

Sampson, Megan, "Shaking up Shakespeare: Teaching for the Contemporary High School English Classroom" (2017). *Honors College Capstone Experience/Thesis Projects*. Paper 704.
http://digitalcommons.wku.edu/stu_hon_theses/704

This Thesis is brought to you for free and open access by TopSCHOLAR®. It has been accepted for inclusion in Honors College Capstone Experience/Thesis Projects by an authorized administrator of TopSCHOLAR®. For more information, please contact topscholar@wku.edu.

SHAKING UP SHAKESPEARE: TEACHING FOR THE CONTEMPORARY
HIGH SCHOOL ENGLISH CLASSROOM

A Capstone Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Arts
with Honors College Graduate Distinction at
Western Kentucky University

By
Megan Sampson
April 2017

CE/T Committee:

Dr. Peggy Otto, Chair

Dr. Gillian Knoll

Dr. Leila Watkins

Copyright by
Megan Sampson
2017

To my mom, dad, and sister, for encouraging me to go to England where I saw Shakespeare's Globe and grave and geeked out in both places. To all teachers trying to make Shakespeare fun for students. And for all those that had kind words for me when I needed inspiration, thank you; I wouldn't be here without you.

ACKNOWLEDGEMENTS

This thesis would not be possible without the support and encouragement of several people. Thank you to Dr. Otto and Dr. Knoll for helping me to revise and refine my work. Thank you to several friends and teachers who shared ideas and inspiration with me, including but not limited to Abby Laster, Ali Raymer, Amy Deweese, and Elizabeth VandeWater. Thank you to all teachers who are working hard every day and to my own teachers for fostering and inspiring my love for reading and William Shakespeare. Thank you to my boss, Alyson Manley, for your understanding as my attention was very much divided while I was in the office. A special thanks to my family for never-ending support as I assembled my thesis over a period of several months. And finally, thank you to Brittany, Grace, Kate, Sierra, and Tori for putting up with me as this came to be. You are the best friends a girl could ever have.

ABSTRACT

Contemporary high school English students find Shakespeare distant because they believe Shakespeare is hard to understand. Pairing Shakespeare with thematically-similar contemporary texts can make his works more accessible to students. Using different angles on the same theme shows students that Shakespeare presented some universal issues that still have relevance today. The Literacy Design Collaborative modules included within this thesis use Shakespeare in cooperation with other texts to focus on a specific theme. Using the module structure, teachers can organize the unit's overarching goals and can include all handouts and necessary materials. This structure of design incorporates literacy-centered practices in order to ensure the students can present a well-written argument after reading the texts. The final writing task and use of additional contemporary texts allow for students to make connections to the unit's theme and enhance comprehension than if Shakespeare were taught in isolation as its own unit.



EDUCATION

Western Kentucky University, Bowling Green, KY B.A. in English for Secondary Teachers – Mahurin Honors College Graduate Honors Capstone: <i>Shaking Up Shakespeare: Teaching for the Contemporary High School English Classroom</i>	May 2017
Campbell County High School, Alexandria, KY	June 2013

PROFESSIONAL EXPERIENCE

The Office of Admissions, WKU Student Worker	Aug. 2013- Present
Substitute Teacher, Simpson County	Aug. 2016- Present

AWARDS & HONORS

Summa Cum Laude, WKU, May 2017
Award of Excellence Academic Scholarship, WKU, 2013-2017

INTERNATIONAL EXPERIENCE

Harlaxton College, Grantham, England	Aug. 2014- Dec. 2014
--------------------------------------	-------------------------

PRESENTATIONS

Sampson, M. (2017, March). *Literacy Grounded Instruction for Successful Students*. Roundtable. Presented at KYACAC. Louisville, KY.

Sampson, M. (2017, February). *Shaking Up Shakespeare: Teaching for the Contemporary High School English Classroom*. Presentation. Presented at the Kentucky Honors Roundtable. Lexington, KY.

CONTENTS

Acknowledgements	iv
Abstract	v
Vita.....	vi
Teaching Literacy and Shakespeare.....	1
What is Love?: An Examination of Love Poems and <i>Romeo and Juliet</i> (9 th Grade Module).....	14
Friends, Romans, Countrymen, Lend Me Your Ears: Propaganda and Speeches (10 th Grade Module)	28
Ambition and Tragedy: <i>Macbeth</i> and <i>Death of a Salesman</i> (11 th Grade Module).....	40
Race through Time: <i>Othello</i> and <i>Native Son</i> (12 th Grade Module)	51
Results and Reflection from Teaching <i>Romeo and Juliet</i>	65
Appendix: Copies of Instructional Resources	79
Works Cited	190

To Read and More Than Read: Teaching Literacy and Shakespeare

As a soon-to-be English teacher, I know that literacy is an integral component of my classroom. I became interested in methods to incorporate literacy as soon as I began completing clinical observations in schools because I began observing a pattern. Students will read if they are told read, and they will write if they have to write, but neither of these reactions is incredibly helpful to measuring student understanding when used on its own. Even if students read something, that does not mean they understood what they read; the fact that they know a very specific way to write means that they can follow a formula without much actual understanding. Reading and writing are skills that build upon each other—the more that students read, the better they write, and the more they write, the better they read. For this reason, it is important that a “teacher of writing must automatically and always be a teacher of reading as well,” to meet the needs of the students (Lansford 49). To tie the two components of literacy into a process that actually works to build student understanding, the Literacy Design Collaborative, or LDC, formed.

Kentucky, the first state to adopt Common Core State Standards, began the implementation of LDC in five pilot counties—Boone, Daviess, Fayette, Jessamine, and Kenton counties. LDC helped to transition states who adopted the Common Core State Standards because it provided a standards-based framework that teachers could build from for instruction. Because the units, or modules as LDC titles them, are based on students writing and reading, the skills of literacy are a focus of the program. Teachers

can trust that LDC is reliable because “LDC is a teacher-created instructional design system that transforms educator practice,” (LDC.org). The team that heads the cooperative is comprised of past teachers and even some current teachers from across the country, as well as people who bring talents beyond teaching, such as formatters and software developers to help with the technical side of the online community that LDC has. The foundation of the program is a cooperative learning environment for teachers to collaborate and share modules. There is a format to follow for the construction of modules, but LDC allows teachers to ground instruction in standards-based teaching with a comprehensive writing component at the end of the unit.

The students demonstrate understanding through completing a writing task, which can be a more complete representation of student learning. Currently, most of the testing that students experience does not focus on producing well-developed writing. Instead, the “selected-response (multiple-choice) items that make up the bulk of these tests can assess a breadth of students’ knowledge, are limited in terms of their ability to assess student’s depth of knowledge in any one content area” (Chung Wei 6). Focusing on the deep understanding of a smaller scope of a topic, LDC has students showcase understanding in written and revised analysis rather than selecting the best response from a given list. The writing done for LDC also differs from writing for On-Demand state writing. Unlike On-Demand writing, which is done, as the name implies, with no preparation or revising, LDC has extensive preparation and revising. This “highlights a key difference between on-demand performance assessments, which are administered under standardized

conditions, and instructionally-embedded assessments (LDC writing tasks), which provide opportunities for students to discuss their ideas with their peers, generate drafts, receive feedback, and polish their work,” (Chung Wei 21). This is the fundamental difference with LDC and On-Demand writing. Student writing is very different for each of those writing outcomes because the preparation and scaffolding is very different for each assessment.

LDC functions as an instructionally embedded assessment, which differs from end-of-year state testing because by the time results are received by End-of-Course Assessments, teachers no longer have those students in class. Teachers who use LDC can gather information that is “not only more directly related to the taught curriculum, they also generate more timely information that can help teachers make immediate instructional adjustments and provide feedback that can be used by students to monitor their own learning,” (Chung Wei 6). When using LDC, teachers can assess the growth in student writing as students are still in the class, giving them time to respond with intervention for student writing before the End-of-Course Assessments or On-Demand writing from which accountability is measured. Instead, LDC is a more immediate tool to improve writing skills.

LDC modules, or units, can be built from the ground up, basing instruction in grade-specific standards and customizing a task template to best suit the needs of the students. Task templates are the fill-in-the-blank tools that teachers use to begin planning instruction. By deciding the final task ahead of time, teachers can shape and mold the

instruction to best prepare students for the final assessment—the writing task. Each task template is just that—a blank template for teachers to fill in with more specific details. Task templates also cover all grade levels, incorporating LDC for all teachers and making them a choice from kindergarten to grade 12. The consistency in language across grade level and subject area helps to make the task more recognizable to students. Writing tasks are divided by writing mode—argumentative or informational/explanatory—and grade level from kindergarten to high school. Teachers find the grade level and mode of writing on the task template chart provided by LDC and then decide on the cognitive demand they want for the prompt.

Cognitive demand is the focus of the writing—the outcome students should be able to complete at the end of the module. Some outcomes only work for one of the modes of writing; for example, students cannot write an argument on a prompt asking for a description, because description is not the primary mode of an argument. The ten stages of cognitive demand used for LDC template tasks are 1. Definition, 2. Description, 3. Explanation, 4. Analysis, 5. Comparison, 6. Cause-Effect, 7. Procedural-sequential, 8. Hypothesis-Experiment, 9. Evaluation, and 10. Problem-Solution. The Tasks are then labeled by the type of writing with an A for Argument or IE for Inform/Explain, and by the number of the stage of cognitive demand, to indicate the skills the students will practice through their writing. An example of the blank task template would be as follows:

“Task A5: [Insert optional question] After (reading/researching) _____ (literary and/or informational text/s on _____ content), write _____ (product) in which you compare _____ (content) and argue _____ (content). Support your position with evidence from the text/s” (LDC Task Template Collection).

Task A5 is an argument task focusing on the skill of comparison, which is 5 on the cognitive demands. I use the Task A5 for my Grade 10 Module on *Julius Caesar* as I have students compare two speeches; filled in my task reads: “Which persuasive techniques are the most effective? After reading *Julius Caesar*, write essay in which you compare Brutus's and Antony's funeral speeches and argue which speech is more effective. Support your position with evidence from the text/s.” Filled in, the task template becomes a writing prompt with clear directions and expectations for what will be written. This helps to eliminate confusion on the writing task because students know what the focus of the writing is—a comparison—and what mode the writing will be—an argumentative piece.

The task templates also allow for differentiation for students of different levels of ability; the differentiation enters the template at the end of the prompt where a teacher can add an extension. For Gifted/Talented students, the teacher can include an extension for the writing task to help accommodate those students. Additionally, all students have the support of built-in scaffolding through mini-tasks. The mini-tasks help prepare students for the final writing task by having them reflect and write throughout the module. Mini-tasks fall under a variety of skills: Preparing for the Task, Reading,

Transitioning to Writing, and the Writing Process for that final task. Mini-tasks are used for students to practice those skills—vocabulary, note-taking, and enhancing comprehension are all mini-tasks for the Reading Process. The Writing Process has a different set of corresponding mini-tasks because it is a different skill; the mini-tasks for writing include outlining, writing the introduction, writing body paragraphs, writing the conclusion, conferencing, and revising. I incorporate a note-taking mini-task that students work on throughout the reading of each text; students take notes of quotes and pieces of evidence that they feel could be beneficial to the final writing. I also incorporate smaller writing tasks with “Enhancing Comprehension” mini-tasks; at the end of a text, students pause and reflect how the text could be used as support for the final writing task.

By completing mini-tasks, students begin writing in smaller chunks, sometimes in bulleted brainstorm and sometimes in paragraphs; regardless, there is the opportunity for practice before the final writing. Because of the scaffolding in the modules, students “both gain entry into the performance assessment and persist to complete it,” which helps students of all abilities use LDC and feel supported in their writing (Chung Wei 23). When students feel the support of the built-in scaffolding, they are more likely to try when completing the writing task. Students who do not feel they can succeed can follow the self-fulfilling prophesy of failing; however, the task template allows for the scaffolding needed to involve all students in the writing task and provide students with the option of revising before submitting a final product. This allows all students to feel they can succeed, and they are more likely to focus on the writing.

By choosing the task template at the start of the design for instruction, teachers ensure that the students' writing outcomes are the focus of instruction. Everything becomes focused on how to prepare students for that final writing task. Students read and demonstrate understanding of what they read through writing about the texts. Writing is not a singular activity only done at the end of the unit though. Instead, LDC incorporates writing along the way, with notetaking and reflections about the readings that will prepare students for the final writing task. LDC has students practice "skills students need to succeed in college and the workplace," (Phillips and Wong 32). Students must reach College and Career Readiness standards to show that they are ready to graduate. Because "the skill of developing a piece of writing and using feedback to improve one's writing is a standards-aligned skill and one that is valued as a 'college readiness' attribute," LDC builds in skills that students will need to succeed after high school (Chung Wei 21). LDC uses instruction based in the skill of literacy instruction—which is a skill required in every content area—with all instruction developed after the choosing of a final writing task.

Unsurprisingly, English teachers assume a bulk of literacy given that they teach reading and writing at its base. However, teaching literacy does not fall only to English teachers—although this misconception is understandable given the heavy reading and writing component to that specific area of study. Discipline-specific literacy is literacy for different disciplines. The expectations for student writing differ from history class to science class because a historical analysis is not the same type of writing as a lab report.

Both require writing skills, but the writing itself is different depending on the discipline; this is how literacy expands outside the English classroom. LDC is a helpful tool for all teachers, regardless of discipline; “at its heart, the LDC is a platform for instructional design that helps teachers incorporate literacy instruction into content-specific curricular units called modules,” (Herman et al. 2). Because LDC uses an instructionally embedded assessment that uses consistent language and scoring, the focus of student improvement is consistent across different subject areas and even different schools.

In English, disciplinary literacy incorporates analysis and critical thinking skills, so the purpose of including literacy in this content area is important because it reaches the higher levels of Bloom’s Taxonomy for the students by asking them to function on the level of analysis. While literacy has an obvious home in the English class due to the focus of reading and writing, “virtually any act of writing requires a specialized knowledge,” (Smagorinsky 142). Because of the specific knowledge and skills in each content area, each discipline has a responsibility to teach the students the discipline-specific literacy. Both content-area literacy and discipline-specific literacy are important to not only the English Language Arts classroom but in all classrooms.

For disciplinary literacy, students learn how to read and write like experts in that subject. For English class, this means reading and writing as poets or essayists or other types of writers. This literacy also depends on students analyzing texts as close-reading experts. Particularly in the English classroom, students need to “develop communicative competence” and “become chameleons of convention,” (Smagorinsky 143). These

phrases support the importance of English disciplinary literacy because, as Smagorinsky explains, different occasions call for different tones and conventions. Students need to not only recognize the required tone of the situation, but also be able to apply the knowledge of conventions in order to meet that tone. Because there are many different occasions, purposes, and audiences for various situations, students require the development of a coding mechanism to be successful in interpreting different situations. Incorporating multiple genres of reading also helps students to practice the skills required to build the rhetorical awareness that Smagorinsky stresses; through the examination of a variety of genres—plays, poems, speeches, and novels—students receive exposure to the different types of writing and can benefit from the different characteristics found in the various genres. At all four grade levels, my modules have students reading and analyzing a variety of texts prior to their final writing task—with poems and a play for freshmen, speeches and a play for sophomores, two different plays for juniors, and a mix of poems in addition to a novel and play for seniors. Because of these varied groupings of texts, students grow in writing skills as “the result, rather than the cause, of their increased ability to engage in, and to be reflexive about, the reading of highly complex texts,” (Salvatori 659). The exposure to a variety of genres gives students a wealth of textual comparisons under a single thematic umbrella for each of the grade levels, and the students become more of the chameleon that Smagorinsky suggests is necessary for success.

LDC is also good framework for combining fiction and nonfiction texts, which is encouraged by literacy specialists and supported by the common core standards. Nonfiction texts read differently than literature and can be more relatable to students if the texts focus on more contemporary issues; the benefit to reading nonfiction and informational texts is that they “cultivate skills students need to function as critical thinkers,” (Goldberg 44). I incorporate more nonfiction texts within my 10th grade module on persuasion and propaganda as students are given the opportunity to analyze advertisements and break down the fallacies seen in marketing and political arguments, making students more informed consumers and citizens. Shakespeare is incorporated as a core text in the module for students to then compare the speeches made in the literary work with the same skills for which they practiced analysis of the nonfiction texts. This helps to make Shakespeare more accessible because students have already practiced the skills and will just apply the knowledge to the more challenging text of *Julius Caesar*. Having students read Shakespeare is an important component of a high school English class, but making Shakespeare accessible through supportive texts helps to introduce students to Shakespeare in a way that is not overwhelming.

Shakespeare introduces students to Early Modern English, a language close to today’s spoken Modern English. Students believe there is a greater distance between Shakespeare’s language and today’s English, but in reality, the language of both are part of the same of the era, classified as Modern English. There is less distance than students think, but the introduction to Early Modern English enables students to better understand

the vocabulary associated with the time and thus build the understanding of the texts. Making sure students understand the vocabulary of a text is important because “vocabulary is integral to communication and expression, reading comprehension, and thought,” (Savino 445). To build familiarity with vocabulary from the time, the students complete activities within the modules to learn the meaning of words that may be new to them. The first step in building understanding with the language is exposing students to the language because “students need to be exposed to words to begin the process of internalizing them,” (Savino 446). Student familiarity with language helps them to see roots of words—especially in Shakespeare, who is widely known to be an inventor within the English language as he created hundreds of new words during his career.

Speaking a language with new and unfamiliar words also helps build students’ oral literacy skills. Common Core State Standards for English include not only Reading and Writing, but also Language, and Speaking and Listening. Shakespeare helps to grow students’ Speaking and Listening Literacy because they are listening to the text—whether read by a classmate or on an audio CD. They have to listen to the language used with its unfamiliar vocabulary as they follow along with the text. Then, students must discuss what has happened in the text through various activities and assignments. Each grade level module incorporates an activity where students must speak about the text. These activities help to grow student literacy under Speaking because students have to articulate clearly through collaborative discussion. Oral literacy involves the students’ ability to hear, understand and react verbally to the play. Shakespeare introduces a great fit for this

type of literacy because the play is read both through a hard text and auditorily as the play is read aloud.

Another benefit of teaching Shakespeare includes the idea of linking the plays to a more modern tool—media—to make the text a tool for learning the skill of media analysis. Because students are using a skill that is relevant to them, they are able to better relate to the Shakespearean play. According to Beumer Johnson et al, “Linking to the media—in which students are immersed and interested—benefits both teachers and students,” (56). This benefit comes as students are able to better understand a classic work, such as *Othello*, and teachers integrate an additional modern lesson—of media literacy—while also teaching a text with canonical importance. Using a canonical text, such as Shakespeare’s plays allows teachers to introduce a way of thinking that is indicative of the time.

Each of my four units takes the form of a Literacy Design Collaborative Module. Each grade level of high school focuses on thematic units used to introduce and teach Shakespeare. Students are sometimes overwhelmed by the thought of Shakespeare, but, with the right preparation, can be motivated to not only read the text but also be prepared to write about it. Shakespeare is a challenging playwright—the time period and language used can trip students up sometimes. However, Shakespeare has an integral purpose to secondary English classrooms and discusses many issues in his plays that are still relevant to students today. Through thematic units, Shakespeare only becomes one piece of the entire unit, even if the play is core text and major focus; students have the support

of other texts, through various other genres and time periods to relate to the Shakespearean play. Because students pause and reflect on action as it occurs in the plays, their understanding improves. Breaking down the text into manageable pieces and incorporating more texts following a similar theme open students up to better understanding a Shakespearean work. Each of the four modules is included with attached documents for both the teacher and the students, making them ready to be taught.

Why and How: Teaching *Romeo and Juliet*

Romeo and Juliet is a classic love story, a canonical play. The play is a great fit for high school students' introduction to Shakespeare because it is grounded in themes relevant to their age—first love and rebellion against family. In order to build students up to the first love found in Shakespeare's play, the students in the 9th grade examine several different types of poems by authors from the contemporaries of Shakespeare and more recent poets. This introduction helps students see how large of a role love plays in inspiring poets—Shakespeare included. The theme of love is complex because professing love for another person is such a large task to undertake—the question posed to the students is “How do you say ‘I love you’ without it sounding like everyone else’s ‘I love you’? How can you find a new way to say something so important?” In order to answer these questions, students must analyze the different ways that people have said “I love you” in their writing.

Poetry frequently incorporates a thematic idea of love, and *Romeo and Juliet* includes poetry in its characters' interactions. Thus, poetry is a good focus for students to explore the idea of love. I start off the unit with explorations of various poems, all with the theme of love. Students compare and contrast how different poets explore the same theme—beginning with Anne Bradstreet, A.E. Hausman, and Tony Hoagland, all very different poets. Anne Bradstreet, a poet in mid-1600s America, shows a more Puritan take on love than Tony Hoagland, a poet still alive today. The contrast of poets across time also includes the examination of the poems for the literary devices used and how

punctuation affects meaning. For example, two poets that students compare during these two weeks of poetry are e.e. cummings and Emily Dickinson, both known for their use of punctuation and capitalization; students take these examples of love poems to evaluate if a lack of capitalization or use of punctuation can alter the message. As students progress through the weeks of poetry, the literary devices are tracked and students map the similarities and differences in the ways that different poets express this one common theme.

By the time the students begin reading Shakespeare, they already have two weeks of preparation with the theme of love and poetry reading. This helps prepare the students to analyze the content of Shakespearean sonnets and rhymes without stumbling as much on the structure. At the start of Sonnet 18, students recognize immediately that this poem is a love poem. Contrasting that sonnet with one like Sonnet 130 pushes the students to reexamine the foundations of love they established already in the module. Sonnet 130 is blatantly disrespectful, while, at the same time, maintaining an aura of love similar to Sonnet 18. Once students recognize that the theme remains the same even when the words have negative connotations, it is time to begin *Romeo and Juliet*. The contrast with the connotation and theme from the lesson with sonnets gives students the understanding that the first appearance of a text may not be the accurate representation.

Romeo and Juliet stands as a greatly remembered tale of first love, but what students realize when reading the play for the first time is how quickly the romance progresses. The story is amplified by the feud between the families and quickens because

of Juliet's impending courtship with Paris, and truly the couple is still in the start of a new relationship, even as they plan to get married, because the play takes place within a timeframe of less than a week. Romeo and Juliet both realize that their lives are dependent on their families, not only because of their ages—which are a minute part, given that marriage is approaching for young Juliet—but more so because of the feud between the families begun generations prior. The couple fights against the constrictions put on them by the feud and they realize that, “if they are to claim their lives as their own, they must somehow actualize their separateness for themselves, through one another,” (Kottman 5-6). Freshmen reading the play, then, are tackling how love can be an escape—as Romeo and Juliet escape their family restrictions through each other. Romeo is freed from his feelings for Rosaline, and Juliet is freed from her future with Paris.

Students find the progression of Romeo and Juliet's love story, how quickly they meet and decide to marry, unsettling; however, the students can connect the urge for Juliet to marry quickly with a man she could picture being with rather than the one hand-picked by her parents. Even as students criticize the quickness the couple shows in their relationship, they too acknowledge that the push is mainly on Juliet's part, and while the action is a bit rash, they can reconcile the behavior with the situation. The students generally do not support the actions undertaken through this so-called “love” the couple feels during this short courtship, but they recognize that “although Juliet is one of Shakespeare's youngest female protagonists, she in many senses is the most aggressive

and self-contained in her pursuit of love,” stopping at nothing, not even death in her pursuit of freedom through her perceived love (Brown 335).

As students read the play, they recognize the poetry incorporated into the play itself. The Prologue is a recognizable sonnet, but students also notice the sonnet as Romeo and Juliet meet for the first time at the Capulet party. During Act 1, scene 5, Romeo and Juliet alter their conversation in the format of a sonnet rather than simple dialogue. Once students recognize this, posing the question of “Why would Shakespeare do this?” helps students to connect their expectations of love and their prior knowledge about *Romeo and Juliet*. Students expect a love story between the two titular characters, and once they speak in a sonnet, that expectation begins to be fulfilled.

In addition to the sonnets included within the play, another key element of poetry is found within the rhymes. *Romeo and Juliet* features several perfect end rhymes, but as Hogue Smith notes, “rhyme is consistently at odds with the content in this play,” (95). While the lovers are together, the reader expects the love to be reflected in perfect rhyme. However, Shakespeare foreshadows the end for the lovers by incorporating slant rhyme; this imperfection tells the reader that the end will not be perfect. However, even though students will recognize the other moments of foreshadowing—such as Romeo and Juliet’s predisposition for threatening to end their lives if they cannot be together or Friar Laurence’s prophetic warnings for Romeo—the rhyme is easily overlooked by the students. Hogue Smith also notes that “Romeo and Juliet will never be together” because the “rhyme is artfully used to tear them apart,” (96). Teaching students about perfect and

slant rhyme during the first few weeks of the unit, during poetry analysis, sets students up to better recognize the disparity in reading a slant rhyme when readers expect the lovers to be perfect—a misconception students this age have about the reality of relationships.

By preparing students with the background in poetry, they are more likely to recognize the key poetic moments within *Romeo and Juliet* and how the rhyme and rhythm are used to indicate specific feelings, not only between the lovers but also their family members. The ending of the play in a perfect rhyme couplet seems final and fitting to students; it provides closure to counter where Shakespeare had put strain on the conversation regarding the two lovers. This closure differs from the reading of Shakespeare's sonnets, which generally introduce a contrasting idea than the rest of the poem's quatrains. After finishing the play, the students have a lot of criticism for the couple and are eager to write about the love shown in the text. While able to see the love in poems, most first notice the infatuation of the couple in the play, and when prompted to analyze how people show love, they are able to critique the family dynamic as an influence to Romeo and Juliet's relationship. There are many types of love in the world beyond romantic love, and, while *Romeo and Juliet* is known for its tragic romantic love story, it also is a great text for opening the discussion of the role of familial and platonic love. Therefore, at the end of the unit, students are prepared to analyze how different love is expressed in *Romeo and Juliet*.



What is Love?: An examination of love poems and *Romeo and Juliet*

by Megan Sampson

*Adapted from "Default Informational/Explanatory
Module: Prototype Skills & Mini-Tasks"*

Throughout this unit students will examine various works on the theme of love. Beginning with poetry and moving into the play, students progress in understanding about the different ways in which people throughout time have expressed love. Students will examine literary devices and weekly vocabulary in order to be able to more fully analyze the texts. At the end of the unit, the students will compile an informative paper wherein they explain how love is represented across the different works examined during the unit. Their final writing task requires an understanding of how literary devices and language are used in the different texts, thereby assessing their understanding of the unit through composition.

GRADES	DISCIPLINE	COURSE	PACING
8 – 10	ELA	English 9	30hr

SECTION 1: WHAT TASK?

Teaching Task:

Task Template IE4 - Informational or Explanatory

Love is a common theme in many works of literature. How do authors use love in creative ways? After reading *Romeo and Juliet* and other love poems, write an essay in which you analyze the idea of love and how people express love. Support your discussion with evidence from the text/s.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

RI.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.9-10.2

Focus

Determine a central idea of a text and analyze its development over the course of the text, including how it emerges and is shaped and refined by specific details; provide an objective summary of the text.

RI.9-10.4

Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language of a court opinion differs from that of a newspaper).

RI.9-10.6

Focus

Determine an author's point of view or purpose in a text and analyze how an author uses rhetoric to advance that point of view or purpose.

W.9-10.2

Write informative/explanatory texts to examine and convey complex ideas, concepts, and information clearly and accurately through the effective selection, organization, and analysis of content.

Focus

W.9-10.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.9-10.10

Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.9-10.1

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9—10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.9-10.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

L.9-10.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.9-10.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9—10 reading and content, choosing flexibly from a range of strategies.

L.9-10.5

Focus

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Texts

- ☐ **"To My Dear and Loving Husband" by Anne Bradstreet**
- ☐ **"When I was one-and-twenty" by A.E. Hausman**
- ☐ **"Windchime" by Tony Hoagland**
- ☐ **Wild Nights Wild Nights by Emily Dickinson.docx**
- ☐ **"[i carry your heart with me(i carry it in)]" by e.e. cummings**
- ☐ **Haikus by Mia Rose.docx**
- ☐ **"To His Coy Mistress" by Andrew Marvell**
- ☐ **"She Walks in Beauty" by Lord Byron**
- ☐ **"Give All to Love" by Ralph Waldo Emerson**
- ☐ **"Annabel Lee" by Edgar Allan Poe**
- ☐ **"Flirtation" by Rita Dove**
- ☐ **"The Flea" by John Donne**
- ☐ **"The Passionate Shepherd to His Love" and "The Nymph's Reply to the Shepherd"**
- ☐ **"Sonnet 18" by William Shakespeare**
- ☐ **"Sonnet 130" by William Shakespeare**
- ☐ **Romeo and Juliet Full Text Folger Digital.pdf**

Student Work Rubric - Informational or Explanatory Task - Grades 9-12

	Emerging	Approaches	Meets	Advanced
	1	2	3	4
Controlling Idea	Presents a general or unclear controlling idea.	Presents a clear controlling idea that addresses the prompt, with an uneven focus.	Presents and maintains a clear, specific controlling idea that addresses all aspects of the prompt and takes into account the complexity of the topic.	Presents and maintains a precise, substantive controlling idea that addresses all aspects of the prompt, takes into account the complexity of the topic and, where appropriate, acknowledges gaps in evidence or information.
Selection and Citation of Evidence	Includes minimal details from sources. Sources are used without citation.	Includes details, examples, and/or quotations from sources that are relevant to the controlling idea. Inconsistently cites sources.	Includes details, examples, and/or quotations from sources that support the controlling and supporting ideas. Consistently cites sources with minor formatting errors.	Includes well-chosen details, examples, and/or quotations from sources that fully support the controlling and supporting ideas. Consistently cites sources using appropriate format.
Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explains ideas and source material to support the controlling idea, with some incomplete reasoning or explanations.	Accurately explains ideas and source material and how they support the controlling idea.	Thoroughly and accurately explains ideas and source material to support and develop the controlling idea.

Organization	Lacks an evident structure. Makes unclear connections among ideas, concepts, and information.	Groups ideas and uses transitions to develop the controlling idea, with some lapses in coherence or organization.	Groups and sequences ideas to develop a cohesive explanation. Uses transitions to clarify the relationships among complex ideas, concepts, and information.	Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among complex ideas, concepts, and information.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.	Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.	Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.	Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
Additional Task Demands (When applicable)	Does not address additional task demands.	Addresses additional task demands superficially.	Addresses additional task demands adequately to support the explanation.	Addresses additional task demands effectively to strengthen the clarity and development of the explanation.
Content Understanding (Generic)	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

Students at the 9th grade level in English begin their close reading analysis of texts. In order to read a vast array of texts, this unit focuses on poetry. Students

encounter poetry frequently in daily life through music. To build connections of literary to everyday, students will complete a presentation early on in the unit where they close read a love song of their choice and pick out the literary devices and language used in order to portray the theme of love. This helps provide a real-world connection to strengthen student understanding for the unit. The purpose of the lesson is to build student understanding and analysis in regards to reading literature. This skill will be used throughout the rest of their high school career as they have to pull and analyze meaning from other literary texts.

Extension

For an extension, students use their knowledge of common ways love has been expressed in the past through these famous instances of poetry in order to find a creative way to tell someone they love them. The sharing of the love must be backed up with the discussions and explorations of love that students have already examined, and they must justify how the new way to express love is new. Is there any way to really say "I love you" that has not been done before? How do you tell someone you love them in a way that isn't clichéd but is still meaningful?

SECTION 2: WHAT SKILLS?

Preparing for the Task

TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.

Reading Process

ESSENTIAL VOCABULARY: Ability to identify and master terms essential to understanding a text.

NOTE-TAKING: Ability to select important facts and passages for use in one's own writing. ENHANCING COMPREHENSION: Ability to identify the central point and main supporting elements of a text.

ACADEMIC INTEGRITY: Ability to use and credit sources appropriately.

Transition to Writing

IDENTIFYING SIGNIFICANT ELEMENTS: Ability to begin linking reading results to writing task.

Writing Process

PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an informational/explanatory task.

INTRODUCTORY PARAGRAPH: Ability to establish a controlling idea and consolidate information relevant to task.

BODY PARAGRAPHS: Ability to construct an initial draft with an emerging line of thought and structure.

REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.

EDITING: Ability to proofread and format a piece to make it more effective.

FINAL DRAFT: Ability to submit final piece that meets expectations.

Instructional Resources

Student Handout

- ☐ **Student Handout Vocab Quiz Week 2.docx**
- ☐ **Student Handout Vocab Quiz Week 3.docx**
- ☐ **Student Handout Vocab Quiz Week 4.docx**
- ☐ **Student Handout Vocab Quiz Week 5.docx**

- ☐ **Student Handout Weekly Vocab Sheet.docx**
- ☐ **Student Handout Literary Devices.docx**
- ☐ **Student Handout Literary Devices Quiz.docx**
- ☐ **Student Handout Lines of Importance to Cut .docx**
- ☐ **Student Handout Peer Review Chart—Informative Explanatory Writing.docx**
- ☐ **Student Handout Plot Triangle.docx**
- ☐ **Student Handout Shakespeare Today Matching.docx**
- ☐ **Student Handout R&J Opinionnaire.pdf**
- ☐ **Student Handout Sonnet Comparison.docx**
- ☐ **Student Handout Sonnet Comparison Top hat Chart.docx**

Teacher Resource

- ☐ **Teacher Resource Shakespeare Today Matching with Key.docx**
- ☐ **Teacher Resource Weekly Vocab 9 .docx**
- ☐ **Teacher Resource Weekly Overview for 9.docx**
- ☐ **Teacher Resource Completed Literary Devices Handout.docx**
- ☐ **Teacher Resource Literary Device Powerpoint.pptx**
- ☐ **Teacher Resource Lines of Importance.docx**
- ☐ **Teacher Resource tuh TUM Iambic Pentameter.docx**

Why and How: Teaching *Julius Caesar*

One element emphasized by the Common Core State Standards is incorporating nonfiction readings with literary readings. The standards for the 9th-10th grade informational reading include that students should be able to “analyze seminal U.S. documents of historical and literary significance including how they address related themes and concepts,” ([CCSS.ELA-Literacy.RI.9-10.9](#)). I believe that the best way to meet this standard is to incorporate the nonfiction texts into a thematic unit with a literary text and treat all readings to the same analysis. For the unit on *Julius Caesar*, students examine how rhetoric and persuasion are used by different speakers—both in nonfiction and fiction works. There are patterns to effective speech-giving, and the students will read through multiple examples to evaluate which speeches are more effective and why. This helps to meet the standard for this grade level while also teaching students that informational texts can be analyzed with the same precision as literary texts—and in fact should be.

Persuasive and argumentative writing are introduced to students as styles of writing that will be used on the On-Demand writing tasks given at the end of 10th grade. In order to improve student writing, the close examination of texts fitting that style will help to provide some example writing so that students can evaluate which techniques strengthened or weakened the arguments. *Julius Caesar* is a great example for persuasive speeches because there are multiple examples of speeches given by different characters; this allows students to compare the effectiveness of each character’s speech. In the final writing task, students will compare the effectiveness of Brutus’s and Antony’s speeches to evaluate which is better.

Brutus and Antony give different approaches to speeches in the text. The basis of rhetoric is the triangle of appeals—logos, pathos, and ethos. Logos refers to the appeal to logic; pathos, the appeal to emotion; and ethos, the appeal to ethics. Brutus maintains a pathos-driven speech, using emotional language; for example, at the start of his speech, Brutus claims “not that I love Caesar less, but that I loved Rome more,” (Act III, scene ii). The difference between Brutus’s clear, emotional speech and Antony’s politically savvy ethos and pathos speech where he speaks of Caesar and repeats “yet Brutus says he was ambitious, and Brutus is an honorable man,” (Act III, scene ii). Antony remains clear that Caesar is no greater than other men, but during his funeral speech buries his own sentiments while burying Caesar. Instead of clearly stating his argument, as Brutus admits that he killed Caesar for his ambition, Antony sidesteps the clear path. Antony then turns his argument “into something ambiguous, inexplicit, and resistant to easy interpretation,” for a reason (Gilbert 313). Brutus shares his argument emotionally, gaining the favor of the people with honesty but also exposing himself; meanwhile, Antony plays the role of ambitious politician well, giving ambiguous answers to questions and implying that his hands are tied—by Brutus—on what he can say, inspiring unrest in the people. Neither of the characters talks overly long about how great Caesar is, but Antony portrays himself as a separate entity from the other men—an interesting side note for students who know the history of Antony as a later ruler of Rome. Antony will rise to power in the aftermath, even though the people originally support Brutus—in part, this is due to the rhetoric used on each speaker’s part, language carries a great importance.

Students reading *Julius Caesar* examine the text for the rhetoric of the speakers, which includes several characters. Because *Julius Caesar* tells a story of political power, the play not only “is about the power rhetoric has to persuade—but it is also about the destructive results of that power,” (Mooney 36). This allows students to analyze not only rhetoric of speeches in the play but also the effect of the rhetoric. Students analyze the language used in speeches to make the speech effective and the fallout after speeches are given. Part of the reaction for speeches relies on the audience; even if the language could be rhetorically successful, the audience’s interpretation of the rhetoric decides the reaction.

This lesson of the importance of language is only validated further due to the examinations of different speeches throughout history. Students will examine famous speeches from Martin Luther King Jr., Abraham Lincoln, Winston Churchill, and more. All speakers take different steps to giving speeches, and those comparisons benefit student understanding of how language impacts meaning and inspires action. The anaphora in “I Have a Dream” and the ultimatum suggested in Patrick Henry’s “Give Me Liberty or Give Me Death,” show students the power of language has to inspire revolutionary change. Henry’s famous speech also has ties to the play *Julius Caesar* through Cassius; the closing lines where Henry proclaims, “give me liberty, or give me death!” mirror “both as to idea and rhetorical pattern” as Cassius’s speech in Act I, scene ii in *Julius Caesar* (Matthews 300). The similarities are revealed as “each espouses the disjunctive proposition that he will have life without oppression or no life at all,” (Matthews 301). This comparison then shows a pattern of inspirational and revolutionary rhetoric. The students draw from these historical speeches to conclude that rhetoric

invokes change. Ultimately, this unit aims to show students that effective speakers use specific techniques and practices to share information, and they can mirror these techniques in their own writing to also be effective and analyze the arguments presented to them by peers and politicians today to become better citizens.



Friends, Romans, Countrymen, Lend Me Your Ears: Propaganda and Speeches

by Megan Sampson

*Adapted from "Default Argumentation
Module: Prototype Skills & Mini-Tasks"*

Analyzing arguments presented in speeches prepares students for writing their own arguments. By deconstructing the components of an argument and examining multiple examples from speeches throughout history, students are able to take an interdisciplinary approach to analyzing arguments. This focus on historical speeches allows students to analyze not just the rhetoric in the speeches themselves but also in the historical context of the time period in which it was given. Students practice these argument analysis skills in smaller doses on speeches and then apply the same analysis skills after reading the text of *Julius Caesar* to the speeches made by Brutus and Antony. Their final writing task is an argument on who made the more effective speech looking at the elements of an effective argument.

GRADES	DISCIPLINE	COURSE	PACING
9 – 10	ELA	English 10	35hr

SECTION 1: WHAT TASK?

Teaching Task

Task Template A5 - Argumentation

Which persuasive techniques are the most effective? After reading Julius Caesar, write essay in which you compare Brutus's and Antony's funeral speeches and argue which speech is more effective. Support your position with evidence from the text/s.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

RL.9-10.1

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.9-10.3

Focus

Analyze how complex characters (e.g., those with multiple or conflicting motivations) develop over the course of a text, interact with other characters, and advance the plot or develop the theme.

RL.9-10.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the cumulative impact of specific word choices on meaning and tone (e.g., how the language evokes a sense of time and place; how it sets a formal or informal tone).

RI.9-10.9

Focus

Analyze seminal U.S. documents of historical and literary significance (e.g., Washington's Farewell Address, the Gettysburg Address, Roosevelt's Four Freedoms speech, King's "Letter from Birmingham Jail"), including how they address related themes and concepts.

W.9-10.1

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.9-10.4

Produce clear and coherent writing in which the development, organization, and

style are appropriate to task, purpose, and audience.

W.9-10.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.9-10.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products, taking advantage of technology's capacity to link to other information and to display information flexibly and dynamically.

SL.9-10.1

Focus

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 9—10 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.9-10.3

Focus

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, identifying any fallacious reasoning or exaggerated or distorted evidence.

SL.9-10.4

Present information, findings, and supporting evidence clearly, concisely, and logically such that listeners can follow the line of reasoning and the organization, development, substance, and style are appropriate to purpose, audience, and task.

L.9-10.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.9-10.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.9-10.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.9-10.4

Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grades 9— 10 reading and content, choosing flexibly from a range of strategies.

Texts

- ☐ **Blood, Toil, Tears, and Sweat Speech Winston Churchill**
- ☐ **"I Have a Dream" by Martin Luther King Jr.**
- ☐ **"Farewell to Baseball Address" by Lou Gehrig**
- ☐ **"We Shall Fight on the Beaches" by Winston Churchill**
- ☐ **"Inauguration Speech" by JFK**
- ☐ **"Give Me Liberty or Give Me Death" by Patrick Henry**
- ☐ **"Gettysburg Address" by Abe Lincoln**
- ☐ **"Speech to the Troops at Tilbury" by Queen Elizabeth I**
- ☐ **Henry V--Act 3, Scene 1 Speech**
- ☐ **Julius Caesar (complete text) (OpenSourceShakespeare.pdf)**

Student Work Rubric - Argumentation Task - Grades 9-12

	Emerging	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
Controlling Idea	Makes a general claim with an unclear focus.	Establishes a clear claim that addresses the prompt, with an uneven focus.	Establishes and maintains a clear, specific, and credible claim that addresses all aspects of the prompt.	Establishes and maintains a precise, substantive claim that addresses all aspects of the prompt. Acknowledges limitations and/or the complexity of the issue or topic.
Selection & Citation of Evidence	Includes minimal details from sources. Sources are used without citation.	Includes details, examples, and/or quotations from sources that are relevant to the claim. Inconsistently cites sources.	Includes details, examples, and/or quotations from sources that support the claim and supporting ideas. Consistently cites sources with minor formatting errors.	Includes well-chosen details, examples, and/or quotations from sources that fully support the claim and supporting ideas. Consistently cites sources using appropriate format.

Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explains ideas and source material to support the argument, with some incomplete reasoning or explanations.	Accurately explains ideas and source material and how they support the argument.	Thoroughly and accurately explains ideas and source material, using logical reasoning to support and develop the argument.
Organization	Lacks an evident structure. Makes unclear connections among claims, reasons, and/or evidence.	Groups ideas and uses transitions to develop the argument, with some lapses in coherence or organization.	Groups and sequences ideas to develop a cohesive argument. Uses transitions to clarify the relationships among claim(s), reasons, and evidence.	Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among claim(s), reasons, and evidence.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate	Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.	Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.	Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
Additional Task Demands (When applicable)	Does not address additional task demands.	Addresses additional task demands superficially.	Addresses additional task demands adequately to support the argument.	Addresses additional task demands effectively to strengthen the clarity and development of the argument.
Content Understanding (Generic)	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

Analyzing speeches is a tool that better improves student writing. At the 10th grade level, students are tested in On-Demand writing; one of the response types for student writing is a speech, so students need a strong understanding of how to compose a speech. Beyond that, speeches are a common mode of communication, and once students have the ability to analyze an effective speech they are able to transfer that skill to composing their own speeches or analyzing speeches outside of the classroom. Students take the skill of language analysis discussed during lessons on connotations and denotations of words and have the ability to understand how words can have power. This prepares students for real world situations where how people interact can lead to scholarships, jobs, internships, and more. The basis of this unit is grounded in language analysis and why some language can be more persuasive than others with an additional focus in fallacies in arguments so that students can pick out misleading advertisements or speeches that are mass produced. Students gain many skills from this unit that are applicable both to their futures as writers and students as well as citizens in general.

Extension

The diversity in the texts for the speech analysis allow for students to read a text within their reading level. Some of the texts are more challenging than others, so the gifted/more advanced students are able to read a text at their level, and students who need assistance have access to texts that are within their zone of proximal development but are accessible to help scaffold the different needs of different students in the class.

SECTION 2: WHAT SKILLS?

Preparing for the Task

TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.

Reading Process

ESSENTIAL VOCABULARY: Ability to identify and master terms essential to understanding a text.

NOTE-TAKING: Ability to select important facts and passages for use in one's own writing.

ENHANCING COMPREHENSION: Ability to identify the central point and main supporting elements of a text.

ACADEMIC INTEGRITY: Ability to use and credit sources appropriately.

Transition to Writing

IDENTIFYING SIGNIFICANT ELEMENTS: Ability to begin linking reading results to writing task.

Writing Process

PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.

INTRODUCTORY PARAGRAPH: Ability to establish a claim and consolidate information relevant to task.

BODY PARAGRAPHS: Ability to construct an initial draft with an emerging line of thought and structure.

REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.

EDITING: Ability to proofread and format a piece to make it more effective.

FINAL DRAFT: Ability to submit final piece that meets expectations.

Instructional Resources

Student Handout

- ☐ **Student Handout Fallacies.docx**
- ☐ **Student Handout Weekly Vocab Sheet.docx**
- ☐ **Student Handout Main Claims.docx**
- ☐ **Student Handout Fate and Free Will Predictions.docx**
- ☐ **Student Handout Ice Cream Tone Words.docx**
- ☐ **Student Handout Pre-writing Julius Caesar.docx**
- ☐ **Student Handout Peer Review Chart—Argumentative Writing.docx**
- ☐ **Student Handout Shakespeare Language in Sonnets.docx**
- ☐ **Student Handout Shakespeare Inferences.docx**
- ☐ **Student Handout Translation Activity.docx**
- ☐ **Student Handout Vocab Quiz Week 3.docx**
- ☐ **Student Handout Vocab Quiz Week 4.docx**
- ☐ **Student Handout Vocab Quiz Week 5.docx**
- ☐ **Student Handout Vocab Quiz Week 6.docx**
- ☐ **Student Handout Pathos Ethos Logos Chart.docx**

Teacher Resource

- ☐ **Teacher Resource Weekly Overview for 10.docx**
- ☐ **Teacher Resource Cereal Analysis Powerpoint.pptx**
- ☐ **Teacher Resource Weekly Vocab 10.docx**

Why and How: Teaching *Macbeth*

At the junior year of high school, students begin questioning what career or college path they will take after graduation. Students in public schools across the state of Kentucky test for the ACT during school in the spring of their junior year. Both the ACT and the planning for post-secondary life impact how students act—ambitions begin to arise. A reasonable amount of ambition is a healthy motivator; however, there is a line that is crossed where ambition goes from benefitting to hurting. Junior year seems the perfect fit then for the story of *Macbeth*, whose titular character experiences a downfall of self in the aftermath of ambition. Paired in text set with *Death of a Salesman*, students are able to examine the theme of tragedy in ambition throughout the two plays, each set in very different points in time and location. The disparity in the two plays might first appear to be great; however, both plays feature a tragic hero plagued with ambition, making them good comparison texts because the differences in time period and location then bring good opportunity to compare how little tragedy and ambition changes throughout the history of theatre.

Ambition is very clearly a theme prevalent in *Macbeth*; however, an interesting twist on the theme is the character who drives the ambition—Lady Macbeth. Lady Macbeth is not content with staying at her current level and aspires to reach for a higher station; as soon as the opportunity arises, she is the one to strive for more. Macbeth follows along because he finds his own ambition reinforced when the prophesy of the three witches comes true; in Act I, scene iii, Macbeth is told that will be “thane of Glamis!” “thane of Cawdor!” and “king hereafter.” At the time of the interaction, Macbeth knows of his position in Glamis, and soon after, Macbeth becomes thane of

Cawdor. With two-thirds of the original prophesy true, he shares in the ambition to reach that last third: king. The gender discussion that can follow the couple's interactions throughout this action will be interesting for higher grades at secondary school because they can see the gender differences and respond to the actions of Macbeth and Lady Macbeth.

Macbeth is a play that will hold the attention of the students because there is a tie to relevant life events—as mentioned previously, the students are also trying to plan for future life, albeit in a less bloodthirsty way than these characters. Nonetheless, the students can connect to the text and will be drawn into the story with the violence and gender differences as well as the thread of the supernatural introduced by the witches. These elements combine with the play not being an overly long text to fit well within an overarching tragedy thematic unit. It is a text that portrays the themes of blind ambition, corruption of power, and the reaction to prophesy which are common themes among tragedies.

Unlike Macbeth who “is presented as the most complete representative of a society which values and honors manliness,” Willy Loman views himself as a failure of a man (Asp 154). *Death of a Salesman* explores the less dramatic tale of one man's struggle for success, a still tragic tale of ambition. Willy Loman is Arthur Miller's creation of the downfall of a man whose ambition is never fulfilled. Willy Loman, while a weaker character than Macbeth physically, is still a tragic hero plagued with ambition. Willy's demise as a result of his ambition is strategic; he kills himself for a reason. As Robert A. Martin explains, “Willy does not die heroically; his tragedy is that he dies alone,” (103). However, his tragic death had a purpose, and he believed he was making a

necessary sacrifice. Because he is a common man, so unlike the royal warrior Macbeth, some readers find it hard to believe that Loman is a true tragic hero, but “to argue that he does not gain size or stature from his struggle is to ignore the courage required for his sacrifice,” (Martin 103). Even as Loman does not accomplish the same great achievements faced by other tragic heroes, that does not preclude him from being a tragic hero himself. In fact, the dichotomy in the situations of the two characters is a difference that students can analyze, and, with close analysis, they will be able to recognize that even a common man can face tragedy and be plagued with ambition. After all, Macbeth started more common at the beginning of his play, a mere general who was given a prophesy.

Arthur Miller himself commented on the way his character was received. In 1949, he responded with “Tragedy and the Common Man,” an essay about the very topic of Willy Loman as both a tragic hero and common man. As Miller states in his essay, “I think the tragic feeling is evoked in us when we are in the presence of a character who is ready to lay down his life, if need be, to secure one thing-his sense of personal dignity.” This explanation of Willy Loman makes it clear that Loman fits the mold of tragic hero because in the end, Willy does sacrifice his life to regain some of his lost dignity.

This is a contrasting story from Macbeth’s who achieves and loses his success; unlike Macbeth, a physically strong character who aims for glory in this life, Loman is a physically weak character who wants to be remembered after he is gone. The power struggle in both cases showcases the theme of ambition in both characters; however, the effect of ambition is manifested in very different ways, allowing students to compare the effects of ambition for each character. The final writing task is to compare how ambition

affected each character and how ambition as a theme plays a role in tragedies. Students will be well-prepared for the writing task before they begin writing due to the wealth of activities and writing opportunities that are built into the unit.



Ambition and Tragedy: *Macbeth* and *Death of a Salesman*

by Megan Sampson

The theme of ambition ties closely to the theatre. Students will examine those connections in two different plays: *Macbeth* and *Death of a Salesman*. During the reading of the plays the students will analyze the different ways in which ambition affects the characters in the two plays and expose the connections between ambition and tragedy in the two examples. Students will also draw connections between the two plays that are from very different historical periods examine the same sorts of issues to evaluate if the problems faced in the texts are universal.

GRADES	DISCIPLINE	COURSE	PACING
11-12	ELA	English 11	30hr

SECTION 1: WHAT TASK?

Teaching Task

Task Template A5 - Argumentation

After reading *Death of a Salesman* and *Macbeth*, write an essay in which you compare how characters are affected by ambition and argue why ambition is an important component within the two plays. Support your position with evidence from the text/s.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

RL.11-12.1

Focus

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.3

Focus

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4

Determine the meaning of words and phrases as they are used in the text, including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

W.11-12.1

Focus

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

W.11-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

SL.11-12.1

Focus

Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher- led) with diverse partners on grades 11—12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

SL.11-12.3

Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

SL.11-12.4

Present information, findings, and supporting evidence, conveying a clear and distinct perspective, such that listeners can follow the line of reasoning, alternative or opposing perspectives are addressed, and the organization, development, substance, and style are appropriate to purpose, audience, and a range of formal and informal tasks.

SL.11-12.6

Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

L.11-12.1

Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.11-12.2

Demonstrate command of the conventions of standard English capitalization, punctuation, and spelling when writing.

L.11-12.3

Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

L.11-12.5

Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

Texts

☐ **Macbeth**

☐ **Death of a Salesman**

<p>ISBN: 978-0140481341</p>

Student Work Rubric - Argumentation Task - Grades 9-12

	Emerging	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4
Controlling Idea	Makes a general claim with an unclear focus.	Establishes a clear claim that addresses the prompt, with an uneven focus.	Establishes and maintains a clear, specific, and credible claim that addresses all aspects of the prompt.	Establishes and maintains a precise, substantive claim that addresses all aspects of the prompt. Acknowledges limitations and/or the complexity of the issue or topic.
Selection & Citation of Evidence	Includes minimal details from sources. Sources are used without citation.	Includes details, examples, and/or quotations from sources that are relevant to the claim. Inconsistently cites sources.	Includes details, examples, and/or quotations from sources that support the claim and supporting ideas. Consistently cites sources with minor formatting errors.	Includes well-chosen details, examples, and/or quotations from sources that fully support the claim and supporting ideas. Consistently cites sources using appropriate format.

Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explains ideas and source material to support the argument, with some incomplete reasoning or explanations.	Accurately explains ideas and source material and how they support the argument.	Thoroughly and accurately explains ideas and source material, using logical reasoning to support and develop the argument.
Organization	Lacks an evident structure. Makes unclear connections among claims, reasons, and/or evidence.	Groups ideas and uses transitions to develop the argument, with some lapses in coherence or organization.	Groups and sequences ideas to develop a cohesive argument. Uses transitions to clarify the relationships among claim(s), reasons, and evidence.	Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among claim(s), reasons, and evidence.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.	Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.	Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.	Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.
Additional Task Demands (When applicable)	Does not address additional task demands.	Addresses additional task demands superficially.	Addresses additional task demands adequately to support the argument.	Addresses additional task demands effectively to strengthen the clarity and development of the argument.
Content Understanding (Generic)	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

Students in the 11th grade face a lot of accountability on assessments and college readiness; ambition becomes a focus driving them forward. While

ambition in small doses is inspiring and motivating, this unit helps students to explore the negatives of too much motivation. The intent of this unit is to connect to the accountability that students are facing by introducing very active stories with complex story lines to draw students into the readings and lead them to connect with the external pressures that both Macbeth and Willy Loman face. By connecting the experience of characters to the lives of the students they are more motivated to analyze the outcomes of both instances of ambition and tragedy.

Extension

The focus of the unit is primarily on analyzing *Macbeth* since the bulk of instructional time is spent on that text. One possibility of an extension is to have students read more closely the story line of *Death of a Salesman* which is used more as supplementary text for the purposes of this lesson. Have students examine how the text stands on its own and relate it to the historical climate of its publication. How does the life of Arthur Miller influence his writing in this play?

SECTION 2: WHAT SKILLS?

Preparing for the Task

TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.

Reading Process

ESSENTIAL VOCABULARY: Ability to identify and master terms essential to understanding a text.

NOTE-TAKING: Ability to select important facts and passages for use in one's own writing.

ENHANCING COMPREHENSION: Ability to identify the central point and main supporting elements of a text.

ACADEMIC INTEGRITY: Ability to use and credit sources appropriately.

Transition to Writing

IDENTIFYING SIGNIFICANT ELEMENTS: Ability to begin linking reading results to writing task.

Writing Process

PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.

INTRODUCTORY PARAGRAPH: Ability to establish a claim and consolidate information relevant to task.

BODY PARAGRAPHS: Ability to construct an initial draft with an emerging line of thought and structure. REVISION: Ability to refine text, including line of thought, language usage, and tone as appropriate to audience and purpose.

EDITING: Ability to proofread and format a piece to make it more effective.

FINAL DRAFT: Ability to submit final piece that meets expectations.

Instructional Resources

Student Handout

- **Student Handout Peer Review Chart—Argumentative Writing.docx**
- **Student Handout Vocab Quiz Week 1.docx**
- **Student Handout Vocab Quiz Week 2.docx**
- **Student Handout Vocab Quiz Week 3.docx**
- **Student Handout Vocab Quiz Week 4.docx**
- **Student Handout Vocab Quiz Week 5.docx**
- **Student Handout Weekly Vocab Sheet.docx**

Teacher Resource

- **Teacher Resource Weekly Overview for 11.docx**
- **Teacher Resource Weekly Vocab 11.docx**

Why and How: Teaching *Othello*

Racial prejudice is an issue still being faced in modern-day America. By introducing students to the racial prejudice seen in *Othello* and comparing to other texts on race, students can track the theme across time to see how different authors in different areas of the world wrote about race. Unfortunately, racial prejudice remains an issue still relevant today, but that makes *Othello* a relatable text for students. *Othello* is one of Shakespeare's more complex texts with the battle of wits between Iago and Othello and the spirally madness of Othello's doubt; however, it introduces Shakespeare's Elizabethan take on the insidious racial prejudices Othello faces and works as a compatible text to Richard Wright's *Native Son*, the other core text for this grade's module. The two texts appear very different upon first glance due to their very different settings and authors, yet the underlying theme of racial isolation help tie the two texts together and form the core of the readings for the module that thematically examines race and racial prejudice across time.

As Vijay Prashad acknowledges in his book *The Karma of Brown Folk*, racial imbalances are a core to American orientalism—what is different is not only unfamiliar but also exotic and less. The stereotype that Prashad acknowledges is the way race is used as a dividing mechanism—sometimes even using stereotypes to the benefit of the minority by feeding into the cultural assumptions. Because race is still viewed as a way to divide—even in literature, students can connect to the reasons some might have for fostering the stereotypical view of some minorities for beneficial treatment, connecting the students' everyday life to the lives of the characters they read about for the unit. For this reason, it is important to acknowledge how Othello's isolation is, in some part, due to

his race. The color of his skin is sometimes excluded from the reading of *Othello*, with the focus instead on the interactions between Iago and Othello. In fact, part of the animosity for their clashing is due to Othello's race and rank. Iago does not believe Othello worthy, an idea supported by the action of the play and reinforced by Othello's own doubt, planted by Iago. Iago shows his feelings on Othello early in the play when he shares with Brabantio that "Even now, now, very now, an old black ram is tupping your white ewe," (Act I, scene i, line 89). This comparison is calculated to inspire malice in Brabantio, and showcases very early in the play that Iago sees Othello as lesser. Something important to keep in mind though is that "*Othello* was written at a critical point in the histories of both racism and colonization, and its cultural presence has continued to implicate it in these histories," (deGravelles 167). Othello's race is a component leading to his downfall because his race is so exclusionary that his worthiness is contradicted by his blackness.

Iago tries to define Othello as lacking in order to get what he wants; Othello is manipulated seamlessly by Iago. Manipulation is an obstacle that students will face in mainstream media as they continue growing up, and making that comparison for students can make the play more relatable. Iago uses race as a separator for who deserves an honor; in a similar way marketing uses manipulation to appeal to consumers, separating out the intended consumer from the rest of the population. As one student recognizes, through a reflection of Iago's influence, the idea of racism and marketing share a common thread of prejudice, whether intended maliciously or not, that targets a specific group of people. This student's reflection of Iago's influence on Othello included "quotation marks around the word sell" which shows "that she understands that we

consume more than goods but ideas as well,” (Beumer Johnson et al. 58). The student examined within the article recognizes that the transfer of ideas is a specific type of sale; in contemporary society, consumers are looking for a sale of both goods and lifestyle. Iago mirrors contemporary ideals by his actions as he tries to convince Othello that his life is lacking and that Desdemona is cheating on him. These insidious thoughts creep into Othello’s consciousness, and, in the same way commercials make consumers want to buy, Iago’s repeated message changes Othello’s way of thinking as well. This comparison, in addition to the views of race, show that Shakespeare’s time is truly not too different from our own. By focusing the students’ attention on the similarities of Shakespeare’s time to contemporary classes, students can make connections with the text to realize that time is not as great a barrier to understanding as they might have first assumed.

Racial prejudice has a very prevalent history in both Europe and America, as both were involved in slave trades. People of different races were seen as other, as already evident in *Othello*, which shows the downfall of a Moor who advances in rank. Othello’s advancement was enough of a sin for Iago, who was passed over for the lieutenant position, but his interracial relationship truly condemns him. This play, written around 1600, reveals the prejudices of the time—that while society can support some racial integration some strict boundaries remain. Hundreds of years later, American author Richard Wright introduces a black character who behaves out of reactions to the way society treats him. An argument that his actions are not his own but the reflection of the actions done to him can be an interesting topic for students to discuss during the reading of this text. Wright’s *Native Son* introduces a character who makes dangerous decisions,

yet readers still feel some sympathy for him as the action unfolds. The reason for the sympathy is that Bigger Thomas is portrayed as a result of his unsavory conditions, and “however unsavory Bigger's male world might have appeared, the social embraces and physical interactions that shaped the personality of his gang tell an important story concerning poor urban black male life,” (Ellis 184). It is precisely the conditions of Bigger’s lifestyle that make him sympathetic. However, some actions are unforgiveable. Bigger is empowered by his immoral actions and believes himself to be better than the white characters who affected him.

The difference between the two core texts are the elements of relationships. Othello is mentally tortured when he is led to believe that he is not good enough for Desdemona and that she is cheating on him because of his deficiencies. He believes his actions are both necessary and justified, but the motivation is different from Bigger’s. The difference in the way the two characters handle isolation is the main focus of the module—as students are tasked with analyzing how the race of a character can isolate them. The two characters also have another shared trait beyond their race—both Othello and Bigger smother a white female during the action of the story. Othello smothers Desdemona as retribution of her supposed betrayal, but even as he kills her, he feels a need to preserve her beauty. Smothering as a mode of murder has roots in silencing the female and preserving the beauty. The students will also compare the motivation that the two main characters, Othello and Bigger, have in smothering a white female and their resulting actions. This comparison should help with analysis for the final writing task as students examine multi-level motivations of the characters, with their influences from society at the start as well as their reactions in the aftermath of their smothering of the

women. This helps to track the changes in character behavior, which could be a consideration for student arguments for the prompts.

In addition to the two core texts of the module, students also analyze some works of poetry from Langston Hughes during the Harlem Renaissance and more poetry within the last few years for a more contemporary reference for students. While there have been improvements in race relations in America since the start of the nation, there is still an imbalance, and the module is designed to explore how race isolates characters throughout time, having students explore the role race plays in the isolation of Othello or Bigger Thomas. The question students aim to answer is to what extent race is a component of isolation, rather than action alone.



Race Through Time:

Othello and Native Son

by Megan Sampson

*Adapted from "Default
Argumentation Module: Prototype
Skills & Mini-Tasks"*

This unit is meant to prepare students in AP English Literature for close readings of literary texts that they will then be able to write about on the AP exam. The two texts are chosen from a list of AP approved texts, which means that they are able to be written about on the exam. The final writing task that students will write has them respond to the role of race alienating a character from society, which is taken from an AP essay question used in the past. The focus of the unit has students exploring how race impacts a character in various works across time and country--from *Othello* set in Elizabethan Italy to *Bigger Thomas* in 1930s Chicago. Racial prejudice is an issue that transcends time and is unfortunately still a cause of unrest today, which is why students will be examining poems from recent times that help showcase that the issue is one still being dealt with today.

GRADES	DISCIPLINE	COURSE	PACING
11-12	ELA	AP English Lit	25hr

SECTION 1: WHAT TASK?

Teaching Task

Task Template IE4 - Informational or Explanatory

Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and evaluate how that character's alienation reveals the surrounding society's assumptions or moral values. (From 1995 AP Lit Open Question). After reading *Othello*, *Native Son*, and other works about race, write an essay in which you analyze a character alienated because of race and how that character's alienation reveals society's assumptions/moral values. Support your discussion with evidence from the text/s.

Standards

Common Core State Standards for English Language Arts & Literacy in History/Social Studies, Science, and Technical Subjects

RL.11-12.1

Focus

Cite strong and thorough textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text, including determining where the text leaves matters uncertain.

RL.11-12.2

Focus

Determine two or more themes or central ideas of a text and analyze their development over the course of the text, including how they interact and build on one another to produce a complex account; provide an objective summary of the text.

RL.11-12.3

Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g., where a story is set, how the action is ordered, how the characters are introduced and developed).

RL.11-12.4

Determine the meaning of words and phrases as they are used in the text,

including figurative and connotative meanings; analyze the impact of specific word choices on meaning and tone, including words with multiple meanings or language that is particularly fresh, engaging, or beautiful. (Include Shakespeare as well as other authors.)

RL.11-12.5

Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

RL.11-12.6

Analyze a case in which grasping point of view requires distinguishing what is directly stated in a text from what is really meant (e.g., satire, sarcasm, irony, or understatement).

RL.11-12.7

Analyze multiple interpretations of a story, drama, or poem (e.g., recorded or live production of a play or recorded novel or poetry), evaluating how each version interprets the source text. (Include at least one play by Shakespeare and one play by an American dramatist.)

RL.11-12.9

Demonstrate knowledge of eighteenth-, nineteenth- and early-twentieth-century foundational works of American literature, including how two or more texts from the same period treat similar themes or topics.

RL.11-12.10

By the end of grade 11, read and comprehend literature, including stories, dramas, and poems, in the grades 11—CCR text complexity band proficiently, with scaffolding as needed at the high end of the range.

By the end of grade 12, read and comprehend literature, including stories, dramas, and poems, at the high end of the grades 11—CCR text complexity band independently and proficiently.

W.11-12.1

Focus

Write arguments to support claims in an analysis of substantive topics or texts, using valid reasoning and relevant and sufficient evidence.

W.11-12.4

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

W.11-12.5

Develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach, focusing on addressing what is most significant for a specific purpose and audience.

W.11-12.6

Use technology, including the Internet, to produce, publish, and update individual or shared writing products in response to ongoing feedback, including new arguments or information.

W.11-12.9

Draw evidence from literary or informational texts to support analysis, reflection, and research.

Focus

Texts

- ☐ **Othello by William Shakespeare**
- ☐ **"I, Too" by Langston Hughes**
- ☐ **"Let America Be America Again" by Langston Hughes**
- ☐ **Native Son by Richard Wright**

ISBN: 978-0060929800

Wright, Richard. *Native Son*. New York: Perennial Classics, 1998. Print.
- ☐ **Hairy Ape Scene 8 Scan.pdf**
- ☐ **"All Lives Matter, But" Spoken Word Poem**
- ☐ **"Black Lives Matter" by Steven Lamar**
- ☐ **"Somewhere in America" Slam Poem**

Student Work Rubric - Informational or Explanatory Task - Grades 9-12

	Emerging	Approaches Expectations	Meets Expectations	Advanced
	1	2	3	4

Controlling Idea	Presents a general or unclear controlling idea.	Presents a clear controlling idea that addresses the prompt, with an uneven focus.	Presents and maintains a clear, specific controlling idea that addresses all aspects of the prompt and takes into account the complexity of the topic.	Presents and maintains a precise, substantive controlling idea that addresses all aspects of the prompt, takes into account the complexity of the topic and, where appropriate, acknowledges gaps in evidence or information.
Selection and Citation of Evidence	Includes minimal details from sources. Sources are used without citation.	Includes details, examples, and/or quotations from sources that are relevant to the controlling idea. Inconsistently cites sources.	Includes details, examples, and/or quotations from sources that support the controlling and supporting ideas. Consistently cites sources with minor formatting errors.	Includes well-chosen details, examples, and/or quotations from sources that fully support the controlling and supporting ideas. Consistently cites sources using appropriate format.
Development / Explanation of Sources	Explanation of ideas and source material is irrelevant, incomplete, or inaccurate.	Explains ideas and source material to support the controlling idea, with some incomplete reasoning or explanations.	Accurately explains ideas and source material and how they support the controlling idea.	Thoroughly and accurately explains ideas and source material to support and develop the controlling idea.
Organization	Lacks an evident structure. Makes unclear connections among ideas, concepts, and information.	Groups ideas and uses transitions to develop the controlling idea, with some lapses in coherence or organization.	Groups and sequences ideas to develop a cohesive explanation. Uses transitions to clarify the relationships among complex ideas, concepts, and information.	Groups and sequences ideas in a logical progression in which ideas build to create a unified whole. Uses varied transitions to clarify the precise relationships among complex ideas, concepts, and information.
Conventions	Major errors in standard English conventions interfere with the clarity of the writing. Language or tone is inappropriate.	Errors in standard English conventions sometimes interfere with the clarity of the writing. Uses language and tone that are sometimes inappropriate for the audience and purpose.	Consistently applies standard English conventions; minor errors, while noticeable, do not interfere with the clarity of the writing. Uses language and tone appropriate to the audience and purpose.	Consistently applies standard English conventions, with few errors. Demonstrates varied syntax and precise word choice. Consistently uses language and tone appropriate to the audience and purpose.

Additional Task Demands (When applicable)	Does not address additional task demands.	Addresses additional task demands superficially.	Addresses additional task demands adequately to support the explanation.	Addresses additional task demands effectively to strengthen the clarity and development of the explanation.
Content Understanding (Generic)	Attempts to include disciplinary content in explanation or argument but understanding of content is weak; content is irrelevant, inappropriate, or inaccurate.	Briefly notes disciplinary content relevant to the prompt; shows basic or uneven understanding of content; minor errors in explanation.	Accurately presents disciplinary content relevant to the prompt with sufficient explanations that demonstrate understanding.	Integrates relevant and accurate disciplinary content with thorough explanations that demonstrate in-depth understanding.

Background for Students

The essay for this writing task will be graded as an AP Literature open question essay. See the AP Rubric example below on how scoring will be done.

AP English: Literature and Composition Rubric:

Based off of the AP Scoring Guide

9–8 These essays offer a well-focused and persuasive analysis of the topic. Using apt and specific textual support, these essays fully explore the topic and demonstrate what it contributes to the meaning of the work as a whole. Although not without flaws, these essays make a strong case for their interpretation and discuss the literary work with significant insight and understanding. Generally, essays scored a 9 reveal more sophisticated analysis and more effective control of language than do those scored an 8.

7–6 These essays offer a reasonable analysis of the topic. They explore the topic and demonstrate what it contributes to the meaning of the work as a whole. These essays show insight and understanding, but the analysis is less thorough, less perceptive, and/or less specific in supporting detail than that of those in the 9–8 range. Generally, essays scored a 7 present better-developed analysis and more consistent command of the elements of effective composition than do those

scored a 6.

5 These essays respond to the assigned task with a plausible reading, but they tend to be superficial or underdeveloped in analysis. They often rely on plot summary that contains some analysis, implicit or explicit. Although the essays attempt to discuss the topic and how it contributes to the work as a whole, they may demonstrate a rather simplistic understanding of the work. Typically, these responses reveal unsophisticated thinking and/or immature writing. They demonstrate adequate control of language, but they may lack effective organization and may be marred by surface errors.

4–3 These lower-half essays offer a less than thorough understanding of the task or a less than adequate treatment of it. They reflect an incomplete or oversimplified understanding of the work. They may not address or develop a response to how that relationship contributes to the work as a whole, or they may rely on plot summary alone. Their assertions may be unsupported or even irrelevant. Often wordy, elliptical, or repetitious, these essays may lack control over the elements of college-level composition. Essays scored a 3 may contain significant misreading and demonstrate inept writing.

2–1 Although these essays make some attempt to respond to the prompt, they compound the weaknesses of those in the 4–3 range. Often, they are unacceptably brief or are incoherent in presenting their ideas. They may be poorly written on several counts and contain distracting errors in grammar and mechanics. The ideas are presented with little clarity, organization, or supporting evidence. Particularly inept, vacuous, and/or incoherent essays must be scored a 1.

0 These essays do no more than make a reference to the task.

— These essays either are left blank or are completely off topic.

Extension

Find nonfiction articles about racial tensions in the 1960s and compare them to

articles from protests in the last couple of years. How have the arguments changed in the last 50 years, if at all? How have people reacted differently to the protests? Using the research from nonfiction articles compiled, evaluate if the racial tensions have improved at all since the time period of Bigger Thomas's 1930s Chicago.

SECTION 2: WHAT SKILLS?

Preparing for the Task

TASK ENGAGEMENT: Ability to connect the task and new content to existing knowledge, skills, experiences, interests, and concerns.

TASK ANALYSIS: Ability to understand and explain the task's prompt and rubric.

Reading Process

ESSENTIAL VOCABULARY: Ability to identify and master terms essential to understanding a text.

NOTE-TAKING: Ability to select important facts and passages for use in one's own writing.

ENHANCING COMPREHENSION: Ability to identify the central point and main supporting elements of a text.

ACADEMIC INTEGRITY: Ability to use and credit sources appropriately.

Transition to Writing

IDENTIFYING SIGNIFICANT ELEMENTS: Ability to begin linking reading results to writing task.

Writing Process

PLANNING THE WRITING: Ability to develop a line of thought and text structure appropriate to an argumentation task.

FINAL DRAFT: Ability to submit final piece that meets expectations.

Instructional Resources

Student Handout

- ☐ **Student Handout Vocab Quiz Week 1.docx**
- ☐ **Student Handout Vocab Quiz Week 2.docx**
- ☐ **Student Handout Vocab Quiz Week 3.docx**
- ☐ **Student Handout Vocab Quiz Week 4.docx**
- ☐ **Student Handout Weekly Vocab Sheet.docx**
- ☐ **Student Handout Theory Chart.docx**

Teacher Resource

- ☐ **Teacher Resource Weekly Vocab 12.docx**
- ☐ **Teacher Resource Weekly Overview for 12.docx**

Conclusion: Results and Reflection from Teaching *Romeo and Juliet*

During my student teaching semester, I had the opportunity to teach half of my 9th grade module for *Romeo and Juliet*. My module—six weeks in length—had to be shortened to fit into the schedule my cooperating teacher had set for the semester’s pacing. I shortened my unit to begin in the 3rd week of the module and condensed the time students had for writing. The shortening of the unit maintained the bulk of the original instruction because my school used block schedules, so classes were longer than my unit plans accounted for originally. During the teaching of the lesson, the students completed several writing tasks and discussions that related to the theme of love. By the time that students began writing their final task, they had already written about two kinds of love found within the play.

As students read/listened to the text of *Romeo and Juliet* there were multiple times where students paused in reading and reflected on the action through short writings. After finishing Act 2, students had some knowledge about how the two main characters feel about love; especially after the famous balcony scene where Romeo and Juliet speak after meeting each other in Act 1, students understood the love—or, more accurately, the infatuation—that the characters feel for each other. Prior to students beginning their writing for this section of text, they received a writing prompt that read, “Write one paragraph about how Romeo feels about love using two supporting quotes. Then write one paragraph about how Juliet feels about love using two different supporting quotes. In your writing include at least five of this week’s vocabulary words.” This short writing prompt required students to locate lines in the play that supported their ideas, and

students were graded on their writing based on the incorporation of the quotes in their paragraphs and their correct use of vocabulary words.

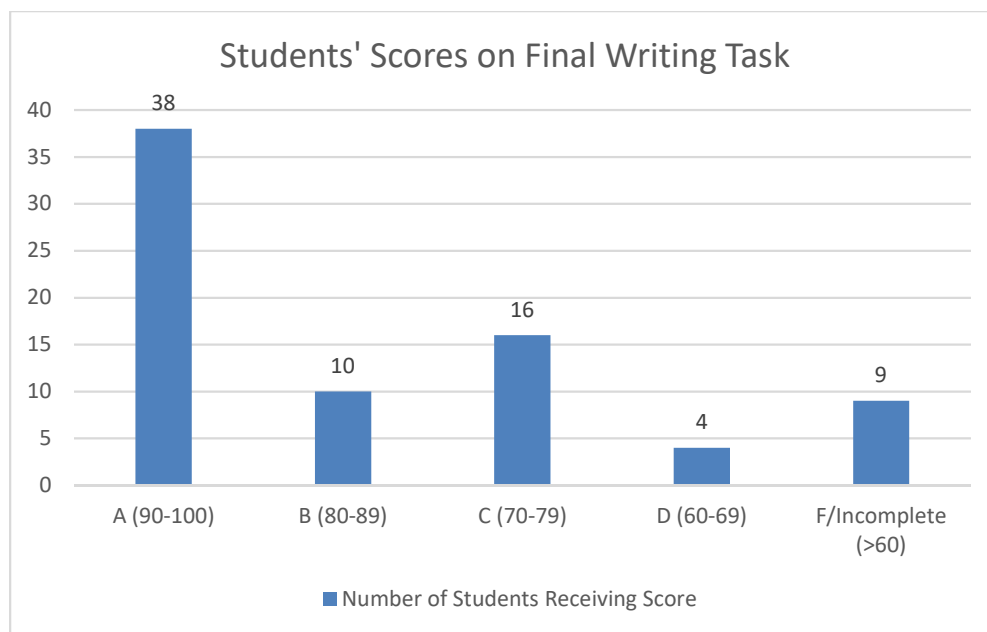
Later in the play, students were told to write again, this time about a different type of love. After finishing Act 4, students were given a new short prompt, this time over a specific quote. This writing prompt included the quote, “And with my child my joys are buried,” (Act IV, scene v, line 64). Students were told to respond to this quote to infer how Juliet’s parents felt about her. The full prompt included follow-up questions, “What does this quote mean? What action has just occurred? Who is speaking? Do Juliet’s parents love her? How do you know?” Students only wrote one short paragraph addressing these questions, but the mini-task of writing helped to build student comprehension by analyzing the action at a critical moment of love in the text. By giving students time to write over this moment, student had time to explore their understanding and reconcile this moment with the interactions Juliet had with her parents previously in the play. Answering the question, “Do her parents love her?” became harder to answer because students are looking at how her parents react in this moment compared to how they have reacted previously. After taking the time to pause and reflect, students concluded that Juliet’s parents do love her and that they only wanted to help her, thus students grew in their understanding of this familial relationship.

These two short writing assignments helped students pause to work through the action that is occurring; they cannot overlook a moment if they are required to reflect on it. The writings occurred during critical moments of love within the play, and the students had a verbal discussion about the love seen during the climax of *Romeo and Juliet*, during the fight between Mercutio and Tybalt. The verbal discussion had students examining the

motivation Romeo had for his act of retribution, and students accurately concluded that Romeo acted out of two emotions—anger and love. Romeo was angry at Tybalt for slaying his best friend, crying, “Either thou, or I, or both, must go with him,” (Act 3, scene 1). Romeo’s anger though, stemmed from his love for Mercutio; he felt responsible and had to avenge his friend’s murder. Here, students discussed another type of love—the love between friends.

After finishing the play, the students began writing. At this stage, they already had received their graded paragraphs from their previous writing endeavors. Students who did not score well on their paragraphs about Romeo and Juliet’s feelings of love or the paragraph on the Capulets’ love for their daughter were given the opportunity to see the feedback before beginning their final writing. Students also had at their disposal a copy of the text, their notes taken throughout the reading of the play, and a class-compiled list with types of love found within the play. With these resources, the students began working on assembling their final essay on love. They spent two days writing, peer evaluating, and revising their papers. Then, they turned in their final products.

Out of the three block classes of students, totaling 77 students, the breakdown of scores for the final writing task are below:



The statistics of the results from the final writing task indicated positive results. Students were graded on an adapted LDC Rubric with a numeric grade assigned for each of the five criteria on the rubric, with a possible 20 points per criterion (1. Controlling Idea, 2. Selection and Citation of Evidence, 3. Development/Explanation of Sources, 4. Organization, 5. Convention). Part of the reason that students did successfully on the final writing task was due to students' pre-writing activities.

More than half of the students received an A or B score on the final paper—62% to be exact. The reason that students were able to score so high on the essay was due to the pre-writing reflections that they completed. Because the students had already reflected on the romantic love and familial love in the text, they had 2/3 of their brainstorm finished before they began writing the final task. The prompt required students to choose three types of love within *Romeo and Juliet* and explain how that love is established using quotes from the text as support. In this endeavor, students were also prepared, thanks to the integration of quotes in their previous writings. The scaffolding of

previous writings helped give students feedback on what they were doing well and what they needed to improve before they are graded for the final task. Students practiced writing about a piece of the final task before they wrote the full essay, which gave them time to collect their thoughts and quotes in advance as well.

My favorite part of the writing component during the teaching of this module was the level of complaining from the students—and how it decreased throughout the three weeks. The first time that students were assigned a writing mini-task at the end of Act 2, they grumbled and groaned for five minutes about why they had to do it and how they were not good at writing and how I was just trying to torture them (an actual accusation from my fourth block class). They did not believe they were good writers, so I reinforced to them that they knew what they were writing about because they had just read and discussed the feelings after reading the interaction between Romeo and Juliet on her balcony. They knew how Romeo and Juliet felt about love—they only had to find supporting evidence. Once they realized that they did, in fact, have their own claim to write about Romeo and Juliet’s views on love, they stopped grumbling and started flipping through the play, searching for evidence to support their ideas. By setting up the first writing mini-task this way, students began with an idea and found evidence, requiring them to find support from the text to use with their argument of how the two characters felt. The students had only read two acts at that point, so they had a limited amount of the text at their disposal, which made it a more achievable task.

The second writing mini-task still resulted in eye rolls and huffs of “Ms. Sampson.” However, these were brief, and students were challenged to take meaning out of a quote they were given, rather than finding their own evidence; they thought this

meant that it would be easier. By using a predetermined quote, students did circumvent the search for evidence, and one paragraph instead of two truly made the students think this writing mini-task was half the work of their earlier writing mini-task. The purpose for this writing mini-task, though, was not on teaching students how to effectively incorporate quotes to support their ideas; instead, responding to a quote required the students to comprehend the quote itself, the context of the quote, and how the quote related to the overarching theme of love. The skill that students practiced during this writing was a different skill than in the first mini-task; here, students practiced writing about their understanding of a quote and its importance to the theme. This skill, while appearing perhaps easier to the students, was just as vital to their success on the final task.

The final task required students to explain three different types of love within the play using supporting quotes. Because students completed the two mini-task writings, they already had practice using supporting quotes and explaining a type of love. These mini-tasks scaffolded the work for students so they could practice the skills necessary for the final task before beginning that final writing. They also got separate feedback on both mini-tasks, and received their papers back prior to beginning their final essay. When students were told, “Today you are going to write your final essay,” they did not complain. They took their prompts, gathered their papers, and began writing. They had several resources to help them in their writing, and because of this, they felt more prepared—as they should have.

Many students chose to use romantic love and familial love as two of their three types of love found within the play. Something I found interesting, though, is how several

students branched off from the romantic love they examined during their first mini-task writing, instead choosing first love, young love, or love at first sight. These all still tied to reflections on the two lovers but branched beyond their original reflection of romance into a more specific type of romantic love. This self-motivation was brought on by the confidence students felt in their writing by the time they began the final writing task.

If I taught this module again, there are some changes I would make. I would incorporate even more short writing tasks to build student understand and confidence. After teaching this module, I realized that freshmen are still incredibly unsure of themselves and how their ideas and opinions will be received. They were worried about being wrong, and I spoke openly across all three classes about how they could not be wrong if they had supporting evidence to back up their claim. This reassured some of the students, but integrating more writing components to the unit could only benefit the students' confidence in their own ideas and writing. The next change that I would make would be to teach the entire module. Because of the time restrictions placed on me, I was only able to teach a section of this module during student teaching. To reflect fully on the module, I would need to teach the module in its entirety; however, I only have my experience with the weeks on *Romeo and Juliet*. While this time was beneficial to understanding how the lessons worked, I would love to reteach it with the introduction through poetry to see how those two weeks affect the rest of the unit.

In the end, I am pleased with how this module worked and with my students' results. Literacy Design Collaborative really worked to help me build writing mini-tasks and scaffold the instruction to prepare my students for the final writing. By beginning the planning with the end in mind, the creation of these lessons also met alignment through

the choice of standards and instruction that would help best prepare students for the final writing task. I would encourage all teachers to try the Literacy Design Collaborative for at least one unit to see how the practice of literacy-grounded instructional planning affects the students' writing.

Student Example for Writing that Needs Improvement: This example is unorganized in structure and did not meet the requirements of the prompt for including supporting quotes for evidence.

Love in Romeo + Juliet

Three types of love that are shown in Romeo and Juliet are platonic love, first love, and romantic love. These three types fit this ~~poem~~ play because Romeo and Juliet loved each other at first sight. Romeo and Mercutio were best friends, and they had the platonic love. They ~~also~~ ^{they who?} had Romantic love because they would do anything to be together.

Organization
 Set up with thesis
 is not and follows
 No quite
 No claim

Platonic love between Mercutio and Romeo because they were best friends. They would do anything to have each others backs. Mercutio also died for Romeo. He fought for him. Their friendship love was unbreakable. → good paragraph but no quotes

This paragraph should be much better
 Only 1 ^{1st body} of

Quote
 No
 Citation

Romeo and Juliet had first love because in the rising action of this story they meet at the Capulets party. They kiss, and want to get married right away. Romeo says "With love's light wings did (2.2.15) I o'erperch these walls; For stony limits cannot hold love out, and what love can do, that dares love attempt, therefore thy kinsmen are no stop to me."

They also had Romantic love because they did anything to be together. They took off to get married. Only 1 Friar knew nobody knew. Friar told Romeo that he was banished. Romeo killed himself because Juliet was "dead". No staton Quote → Romeo also said "By love, that first (7.2.85) did prompt me to inquire. He lent me counsel, and I lent him eyes. I am no Pilot; yet, wert thou as far as that vast shore washed with the farthest sea, I should adventure for such merchandise."

You can tell everyone loved each other dearly. Well almost everyone, unlike Paris. He always wanted to fight. 2.9 Romeo and Juliet, Nurse and Juliet, Romeo and Mercutio, Juliet and her mom and dad, Capulets and Paris. They all loved each other.

(Not enough quotes)

Student Example for Midlevel Writing: Student included quotes but did not provide analysis for their importance.

3-9-17 1st Block

1. you can't try to replace the word around.

In Romeo and Juliet there are 3 types of love seen/introduced. I am going to be talking to you about them in these next few paragraphs. → don't need to say this

The love introduced first was young love. For example Juliet and Romeo fell in love with each other, and Juliet is only 13 and Romeo is 18. "A pair of Star-crossed lovers", is a quote in the story to support my answer. "For Saints have hands that Pilgrims' hands do touch And Palm to Palm is holy Palmers' Kiss." is another quote to support my answer.

The second love introduced was Platonic love. For example the nurse and Juliet had a platonic love, because they are really close friends and have a friend love going on. "Thou wast the Prettiest Lady that e'er I nursed." is an example for my answer. "I'll find Romeo to comfort you". is an example that the platonic love is so strong she will help her find a man that just killed someone really important in the nurses life.

The last love introduced was familial

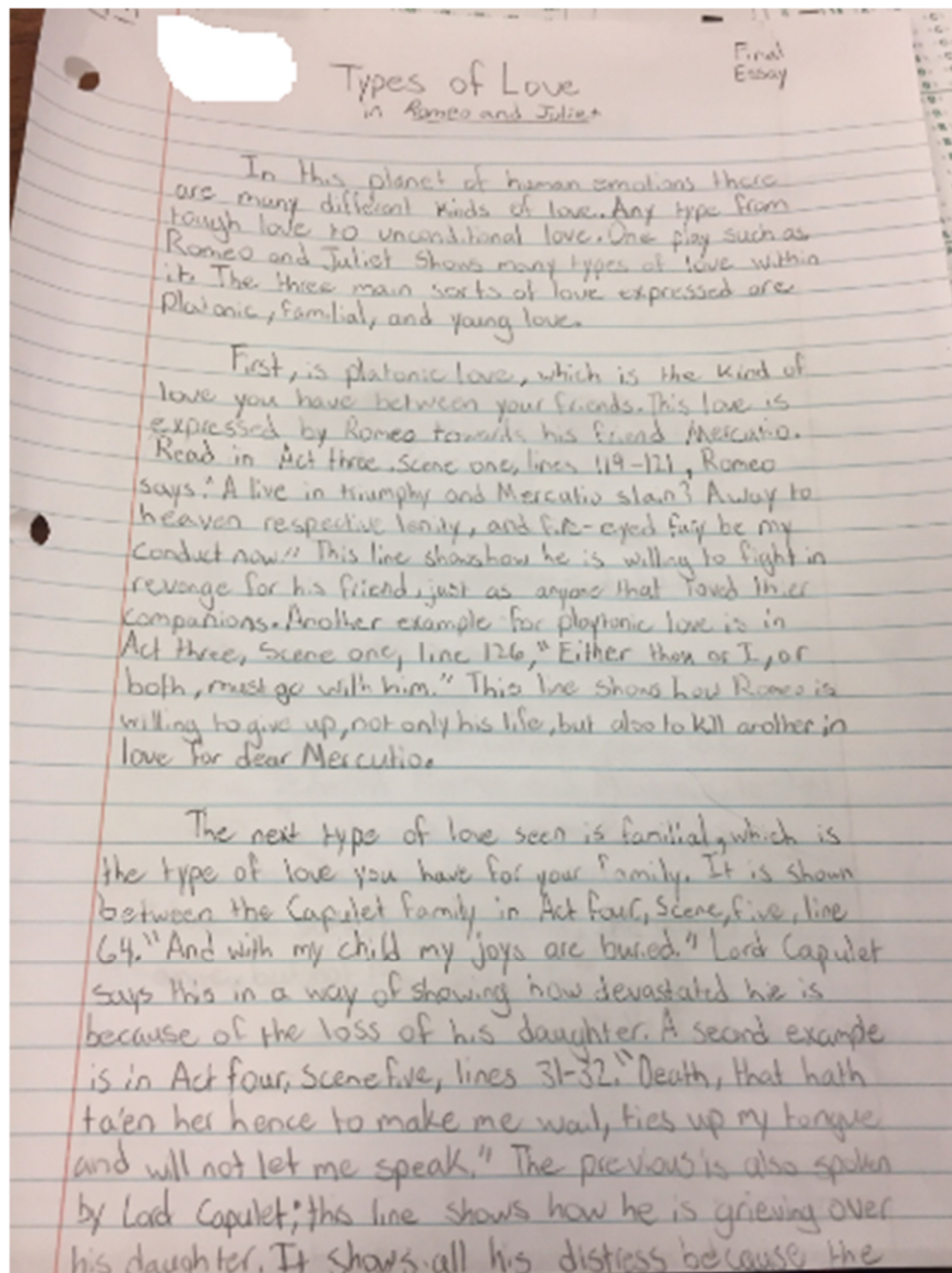
These quotes should have some explanation of how they relate.

first types

love. For example her family loves Juliet so much that they are trying to find the best man there is to marry her and they think it is Paris. "Doth count (III, V, 144-14) her best, Unworthy as she is that we have wrought so worthy a gentleman to be her bride's." Is an example of them trying to do everything to find her the perfect husband. "Alack, my child is dead, And with my child my joys are buried!" (IV, V, 13) is an example of them loving her but being upset and sad to find her dead.

3. Don't end the conclusion with "In conclusion". In conclusion the 3 kinds of love found in this story were: Young love, Platonic love, and familial love.

Student Example for Exemplary Writing: Student writing shows analysis of quotes to support the writer's ideas.



daughter he loves so much, is dead.

The last kind of love expressed is young love. Young love is demonstrated by none other than Romeo and Juliet. Act two, scene two, lines 133-134, "My bounty is as boundless as the sea, my love as deep; the more I give to thee," Juliet says this meaning that her love is endless for Romeo, with intense compassion as deep as the sea. In Act five, scene one, line 34 Romeo says, "Well Juliet, I will lie with thee tonight." In a way he is saying how he will die and be with Juliet in her grave because of his mad love. For young love there could be no other iconic duo than Romeo and Juliet.

So many other sorts of love can be found in Romeo and Juliet, but no others stand out as much as platonic, familial, and young love. Platonic between Romeo and Mercutio, familial between Juliet and her parents, and young love with Juliet and Romeo.

"Love is something eternal; the aspect may change, but not the essence."

- Vincent Van Gogh

APPENDIX: COPIES OF INSTRUCTIONAL RESOURCES

The attached documents are copies of the resources for teachers to complete these modules. All documents are grouped by module.

Romeo and Juliet module

Student Handouts

Vocab Quiz Week 2.....	p. 83
Vocab Quiz Week 3.....	p. 84
Vocab Quiz Week 4.....	p. 85
Vocab Quiz Week 5.....	p. 86
Vocab Quiz Week 6.....	p. 87
Weekly Vocab Sheet.....	p. 88-89
Lines of Importance to Cut.....	p. 90-92
Literary Devices.....	p. 93-94
Literary Devices Quiz.....	p. 95
Peer Review Chart—Information Writing.....	p. 96
Plot Triangle.....	p. 97
Thematic Opinionnaire.....	p. 98
Sonnet Comparison.....	p. 99
Sonnet Comparison Top Hat Chart.....	p. 100
Shakespeare Language Today Matching Quiz.....	p. 101

Teacher Resources

Weekly Overview for 9.....	p. 102-108
Weekly Vocab for 9.....	p. 109
Literary Devices Powerpoint Slides.....	p. 110-119
Completed Literary Devieces Handout.....	p. 120-122
Lines of Importance.....	p. 123-124
Shakespeare Language Today Matching Key.....	p. 125
tuh TUM Iambic Pentameter	p. 126-127

Julius Caesar module

Student Handouts

Vocab Quiz Week 3.....	p. 128
Vocab Quiz Week 4.....	p. 129
Vicab Quiz Week 5.....	p. 130
Vocab Quiz Week 6	p. 131
Weekly Vocab Sheet.....	p. 88-89
Ice Cream Tone Words.....	p. 132
Fallacies Handout.....	p. 133
Fate and Free Will Predictions.....	p. 134
Main Claim.....	p. 135-137
Pathos Ethos Logos Chart.....	p. 138-140
Peer Review Chart—Argumentative Writing.....	p. 141-142

Shakespeare Inferences.....	p. 143-145
Shakespeare Language in Sonnets.....	p. 146-147
Translation Activity.....	p. 148
Pre-writing Julius Caesar.....	p. 149

Teacher Resources

Weekly Overview for 10.....	p. 150-158
Weekly Vocab for 10.....	p. 159
Cereal Analysis Powerpoint Slides	p. 160-162

Macbeth module

Student Handouts

Vocab Quiz Week 1.....	p. 163
Vocab Quiz Week 2.....	p. 164
Vocab Quiz Week 3.....	p. 165
Vocab Quiz Week 4.....	p. 166
Vocab Quiz Week 5.....	p. 167
Weekly Vocab Sheet.....	p. 88-89
Peer Review Chart—Argumentative Writing.....	p. 141-142

Teacher Resources

Weekly Overview for 11.....	p. 168-174
Weekly Vocab for 11.....	p. 175

Othello module

.Student Handouts

Vocab Quiz Week 1.....	p.176
Vocab Quiz Week 2.....	p. 177
Vocab Quiz Week 3.....	p. 178
Vocab Quiz Week 4.....	p. 179
Weekly Vocab Sheet.....	p. 88-89
Theory Chart.....	p. 180

Teacher Resources

Weekly Overview for 12.....	p. 181-186
Weekly Vocab for 12.....	p. 187

Vocabulary Quiz: Week 2

Name: _____ Class Period: _____ Date: _____

This week's vocab: Apt, Belied, Cloistered, Damask, Gall, Highborn, Sepulcher, Seraph, Strewn, Strife.

Prompt: Describe a situation where one individual loves another but that love is not reciprocated. Use at least 8 of your vocabulary words from this week.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Name: _____ Class Period: _____ Date: _____

Prompt: Two people meet eyes from across a crowded area. They begin moving towards one another. Describe their interaction using at least 8 of your vocabulary words from this week.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Prompt: Would you rather be loved or respected? Answer the question using at least 8 of your vocabulary words from this week.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Class Period: _____

Date: _

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are approximately 20 lines visible. The paper has a slight shadow on the right side, suggesting it's resting on a surface.

Vocabulary Quiz: Week 6

Prompt: You notice that your significant other is acting differently. Describe what you think is happening to cause the different behavior. Use at least 8 of your vocabulary words from this week.

87

Name: _____ Class Period: _____ Week of: _____

Vocabulary Word	Part of Speech	Definition	Used in a sentence

<i>Vocabulary Word</i>	<i>Part of Speech</i>	<i>Definition</i>	<i>Used in a sentence</i>

--	--	--	--

Lines of Importance in Romeo and Juliet

“Our toil should strive to mend.”

“I hate the word As I hate hell, all Montagues, and thee. Have at thee
coward!”

“Younger than she are happy mothers made.”

“One fairer than my love? The all-seeing sun Ne’er saw her match since the
world first begun.”

“I’ll look to like, if looking liking move”

“O, she doth teach the torches to burn bright.”

“Did my heart love till now? Forswear it, sight! For I ne’er saw true beauty
till this night.”

“But soft, what light through yonder window breaks? It is the east, and Juliet is the sun.”

“O Romeo, Romeo! Wherefore art thou Romeo?”

“What’s in a name? That which we call a rose, By any other word would smell as sweet.”

“Parting is such sweet sorrow, that I shall say good night till it be morrow.”

“Wisely and slow. They stumble that run fast.”

“How art thou out of breath when thou hast breath To say to me that thou art out of breath?”

“These violent delights have violent ends And in their triumph die, like fire and powder”

“A plague a’ both your houses.”

“O! I am fortune’s fool!”

“All slain, all dead. “Romeo is banished.”

“Thou canst not speak of that thou dost not feel.”

“Hold thy desperate hand. Are thou a man?”

“Sir Paris, I will make a desperate tender Of my child’s love.”

“Methinks I see thee, now thou art so low, As one dead in the bottom of a tomb.”

“Graze where you will, you shall not house with me.”

“And I will do it without fear or doubt, To live an unstained wife to my sweet love.”

“Love give me strength, and strength shall help afford.”

“Then I defy you, stars.”

“I could not send it—here it is again—Nor get a messenger to bring it thee”

“Thy drugs are quick. Thus with a kiss I die.”

“A greater power than we can contradict Hath thwarted our intents.”

“For never was a story more of woe than this of Juliet and her Romeo.”

<i>Literary Device</i>	<i>Definition</i>	<i>Example</i>
ALLEGORY		
ALLITERATION		
ALLUSION		
ASSONANCE		
DICTION		
EUPHEMISM		
FLASHBACK		
FORESHADOWING		
HYPERBOLE		

IMAGERY		
JUXTAPOSITION		
METAPHOR		
MOOD		
PERSONIFICATION		
SIMILE		
THEME		
TONE		

Literary Devices Quiz

Name: _____

Class Period: _____

Date: _____

1. What is the difference between a metaphor and a simile?
2. Give an example of personification:
3. What device references another event in history or literature?
4. Why does a writer use flashbacks?
5. What is the difference between assonance and alliteration?

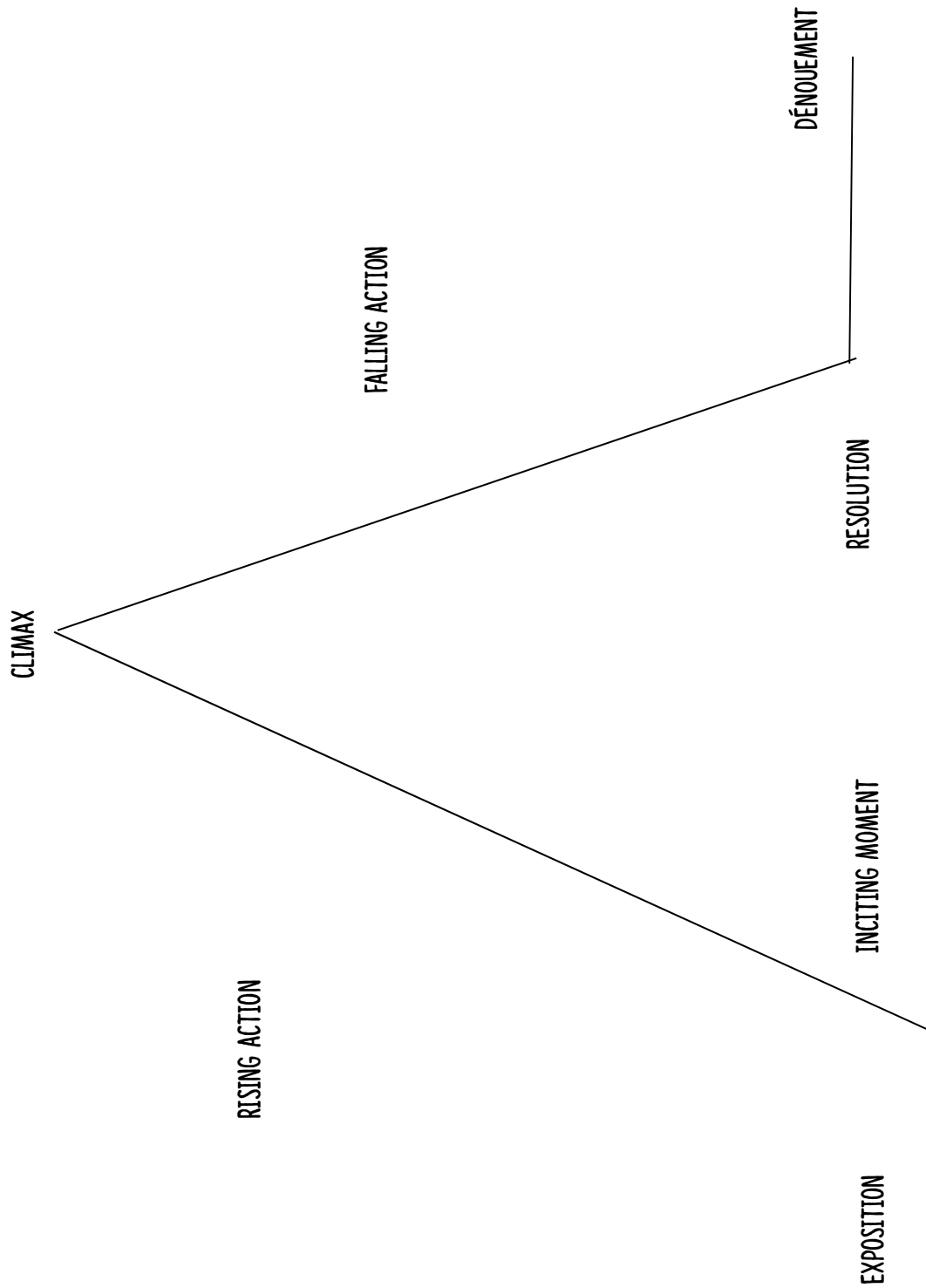
NAME OF REVIEWER:

NAME OF WRITER:

AREA BEING EXAMINED	DID THE STUDENT EFFECTIVELY MEET THIS AREA?	EXPLAIN HOW THE STUDENT MET/DID NOT MEET THIS AREA
CONTROLLING IDEA: ARE THE IDEAS CLEAR? DOES THE THESIS STATEMENT INTRODUCE THE TOPICS BEING DISCUSSED? DOES THE ESSAY FOLLOW THE IDEA OR DOES IT GET OFF TRACK?		
SELECTION/CITATION OF EVIDENCE: DOES THE ESSAY INCLUDE SUPPORTING EVIDENCE FROM THE TEXTS IN THE UNIT? DID THE WRITER CORRECTLY CITE THE EVIDENCE USED?		
DEVELOPMENT OF IDEAS: DOES THE ESSAY DEVELOP THE IDEAS INTRODUCED IN THE THESIS STATEMENT? DO THE SENTENCES FLOW SMOOTHLY? IS THE WRITER'S VOICE EVIDENT IN THE WORD CHOICE? ARE TRANSITION SENTENCES USED?		
ORGANIZATION: DOES THE FORMAT OF THE ESSAY FOLLOW THE ORDER INTRODUCED WITH THE THESIS STATEMENT? DOES THE ESSAY INCLUDE TOPIC SENTENCES FOR EACH PARAGRAPH?		
CONVENTIONS: IS THE ESSAY FREE OF GRAMMAR, USAGE, SPELLING, AND PUNCTUATION MISTAKES? IF THERE ARE MISTAKES, ARE THERE REPEATED TRENDS IN THE MISTAKES?		
CONTENT UNDERSTANDING: DOES THIS ESSAY SHOW THAT THE STUDENT UNDERSTANDS THE LITERARY DEVICES AND THEMES OF THE TEXTS DISCUSSED IN THE ESSAY?		

Title of work: _____

Plot Triangle



State to what extent you agree or disagree with the following statements. Write at least one sentence defending your position.

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

5. Parents should make the decisions about their children's lives.

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

strongly agree agree neutral disagree strongly disagree

Sonnet Comparison Activity

SONNET 18

Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date;
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimm'd;
And every fair from fair sometime declines,
By chance or nature's changing course untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st;
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

SONNET 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damask'd, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound;
I grant I never saw a goddess go;
My mistress, when she walks, treads on the ground:
And yet, by heaven, I think my love as rare
As any she belied with false compare.

INSTRUCTIONS: READ BOTH SONNETS AND ON THE TOP HAT CHART, MAKE NOTES OF WHAT MAKES THE POEMS DIFFERENT AND WHAT THEY HAVE IN COMMON IN THE RESPECTIVE BOXES.

ONLY IN SONNET 18:	ONLY IN SONNET 130:
SIMILARITIES IN BOTH SONNETS:	

Name: _____

Date: _____

Class

Period: _____

Instructions: Place the number of today's term on the line beside the matching term of Shakespeare's.

Shakespeare's Terms

Today's Terms

A. Art _____

1. You

B. Thou/Thee _____

2. Often

C. Doth _____

3. Listen

D. Thy _____

4. Here

E. Pray _____

5. Does

F. Hither _____

6. Beg

G. Thither _____

7. Are

H. Hark _____

8. Why

I. Oft _____

9. Never

J. Ne'r _____

10. Your

K. Wherefore _____

11. There

Weekly Overview for Unit

What is Love?: An examination of love poems and Romeo and Juliet

Week One: Monday

What is love? —Define love using both connotations and denotations. Literary Devices introduction. Pass out Literary Devices student handout and have students complete matching activity. Activity: literary device and the definitions are handed out to students. Each student has a device or definition and they have to find their matching partner. After matched with their partner, complete that device and definition on the handout. As a class, each set of partners shares the definition for each device so that the class can fill in definitions. Following that activity, the class will have to place examples with the proper device. This will help to assess if students understand the device. Teacher resources include the PowerPoint with examples to project for the students.

Week One: Tuesday

Poetry analysis for the following poems: “To my dear and loving husband” by Anne Bradstreet, “When I Was One-and-twenty” by A.E. Hausman, and “Windchime” by Tony Hoagland. These are three very different poems. Examine how these three speakers represent love. How do they feel about love? What literary devices are used?

Week One: Wednesday

How to punctuate a poem. Does punctuation matter? Look at the difference between “I love you.” “I love you!” and “I love you?” Read Emily Dickinson’s “Wild night! Wild Night!” and evaluate the effect of the punctuation and capitalization. How does capitalization impact a poem? Examine poems by e.e. cummings and Mia Rose to evaluate the effect of capitalization in those poems. Before reading Mia Rose poems, review the form of haiku poems.

Week One: Thursday

Break class into 6 groups (3 poems total which has 2 groups for each poem). The three poems to analyze are “To His Coy Mistress” by Andrew Marvell, “Give All to Love” by Ralph Waldo Emerson, and “She Walks in Beauty” by Lord Byron. For their posters, students must copy the poem onto the poster and then annotate the poem pulling out different examples of literary devices and vocabulary that they did not know. The poems allow for differentiation for different levels of students in the class.

Week One: Friday

Literary devices quiz. Finish posters in groups. Once posters are complete, complete a silent discussion with students providing comments on the poems and analyses using post-it notes. Assign homework: by Wednesday of Week 2, students need to choose a song to analyze that has a theme of love. Students make a presentation for their love song analyzing the literary devices in the song.

Week Two: Monday

Vocabulary assigned today. Students will have the first ten minutes to work on vocab for the week. Following the vocabulary, transition into analyzing “Annabel Lee” by Edgar Allan Poe, “Flirtation” by Rita Dove, and “The Flea” by John Donne. How does a poem’s structure influence the meaning? Summarize how different poets have expressed love so far in the unit.

Week Two: Tuesday

Poetry Comparison between “The Passionate Shepherd to His Love” by Christopher Marlowe and “The Nymph’s Reply to the Shepherd” by Sir Walter Raleigh. Discuss inspiration and interaction within poetry.

Week Two: Wednesday

Students present their analyses of love songs that were assigned Friday of Week 1. Presentations should be 5-7 minutes each student. Random selection for presentation order so that all students are prepared to present starting today.
<i>Week Two: Thursday</i>
Presentations continue today.
<i>Week Two: Friday</i>
Vocabulary quiz. Finish presentations today.
<i>Week Three: Monday</i>
Vocabulary assigned for the week; students will have the first ten minutes of class to work on the vocab. Following that, an introduction to Shakespeare using the matching activity for a pre-assessment. Introduction to the playwright and The Globe Theatre so that students connect the time period and historical connections to the text.
<i>Week Three: Tuesday</i>
Shakespearean Sonnets 18 and 130. Comparison of the two representations in the two sonnets. Sonnet 18 describes the woman as more beautiful and Sonnet 130 describes a woman who is seen as beautiful but does not fit any conventional beauty standards. Discuss the meaning of the two poems and how beauty can be represented in different ways. Are both of the women loved? How do the speakers express love through language?
<i>Week Three: Wednesday</i>
Introduction of <i>Romeo and Juliet</i> through themes. Give students the opinionnaire student handout where they will mark their reactions to statements that tie to the themes and storyline of <i>Romeo and Juliet</i> . Following the completion of the survey, the students will all stand and arrange themselves on a line in the room. The line will go from strongly agree, agree, neutral, disagree, strongly disagree, and the student's place

on the line will indicate their feelings about the particular thematic idea announced. Students must have some reason to give to explain their position on the line for each statement, which will turn the activity into an active discussion as the students explain their positions as the position is represented physically.

(Activity taken from Conceptual Unit by Berry, Donovan, and Hummel, 2003
http://smago.coe.uga.edu/VirtualLibrary/Berry_Donovan_Hummel.pdf)

Week Three: Thursday

Review the dramatic techniques used in Shakespearean drama—aside and soliloquy, the chorus. How are Shakespearean plays structured? Review the five-act structure used in Shakespeare’s plays. Begin reading *Romeo and Juliet*. Listen to the first Act performed, listen to Act 1, Scenes 1-3 (6 pages)

Week Three: Friday

Vocab quiz at start of class. Finish Act 1, scenes 4 and 5. Have students begin plotting what is happening so far on a plot triangle. Review the elements of plot—exposition, inciting moment, rising action, climax, falling action, resolution, dénouement. Review the characters in the play at this point so that students are aware of the two families and the driving conflict of the play.

Week Four: Monday

Introduce vocab for the week. Students will have the first ten minutes of the class to work on the weekly vocab. Listen to Act 2, scenes 1 and 2. Stop to review the language used to describe the lovers and the language used when the two lovers talk about each other.

Week Four: Tuesday

Finish listening to Act 2 today. Review the highlights of the Act, and then break students into groups. Performances will be done of the interaction between Mercutio and Romeo in Act 2, Scene 4, Lines 36-95.) Break into groups of 4, with two students playing the actors, one as a director, and the fourth student as the recorder who adds

the stage directions and movements the actors will do during the performance. Give students the rest of class to begin preparing for their performance.
<i>Week Four: Wednesday</i>
Students will continue blocking and rehearsing their scene today. Toward the end of the period, there should be time for one or two groups to perform their version of the scene.
<i>Week Four: Thursday</i>
Performances continue for the rest of the groups today. Each group will explain why they chose the movements and blocking of the scene. Because the students are performing their scenes, each group will give an explanation after their group acts out the scene. This explanation helps students use critical thinking to justify the blocking and also reveals information about the personalities of Mercutio and Romeo.
<i>Week Four: Friday</i>
Vocab quiz at the start of the class. Listen to Act 3, Scenes 1-3. Stop after each scene for review of events and important effects of the events.
<i>Week Five: Monday</i>
Introduce vocab for the week. Students will have the first ten minutes of the class to work on the weekly vocab. Finish Act 3 today. Journal about the events that happened in Act 3. What is the turning point of the play? What is the falling action that happens as a result?
<i>Week Five: Tuesday</i>
Listen to Act 4 today. Make predictions about the end of the play. Using these predictions evaluate if the story truly is a tragedy. What makes a play a tragedy? Develop the criteria of a tragedy and rate <i>Romeo and Juliet</i> on that criteria.

Week Five: Wednesday

Finish the play today. Were the predictions from the previous day correct? Was the ending surprising? Why do you think the play ends in this way? What thematic ideas can be taken from the ending? Wrap up the play with concluding thoughts and finish the plot diagram for the play.

Week Five: Thursday

Love of *Romeo and Juliet*. Notetaking on the evidence from the text that illustrates the love between characters in the play. Who are other characters who are in love in the story besides the titular characters? What kinds of love are represented in the story? How does the love in this play compare to the various poems in the start of the unit?

Week Five: Friday

Vocab quiz given at the start of class. Prewriting for final writing task. Brainstorm and organize thoughts of the different texts and how the different authors introduce the idea of love. How do the different authors talk about love? How is love most commonly introduced as a thematic idea?

Week Six: Monday

Begin writing final writing task. Students will draft their first paragraph today and outline the order of their essays. Students will be able to use the texts to help compile their evidence to support their thesis statements.

Week Six: Tuesday

Students continue work on their Final Writing Task. Today they write out their body paragraphs for their essay using evidence from the different texts used in this unit. In the second half of the period, individual conferences with each student will begin in order to assure that all students are able to conference with the teacher prior to turning in their final draft.

Week Six: Wednesday

Students finish working on first draft of their essays. Wrap up the draft by writing the conclusion for the essay. As students are working, conference with each student will continue so that all students are receiving some teacher feedback before turning in their final draft.

Week Six: Thursday

Students peer review and give feedback using the student handout for peer review. This ensures that the students are looking for the same specific components in the essay that the final task rubric does.

Week Six: Friday

Students will revise their essays today after reviewing the feedback from the peer review from the previous day's lesson. Final changes made and the essay will be turned in at the end of today's class.

Teacher Resource: Weekly Vocab for 9

Week One: 9 th grade	LITERARY DEVICES: ALLEGORY, ALLITERATION, ALLUSION, ASSONANCE, DICTION, EUPHEMISM, FLASHBACK, FORESHADOWING, HYPERBOLE, IMAGERY, JUXTAPOSITION, METAPHOR, MOOD, PERSONIFICATION, SIMILE, THEME, TONE
Week Two: 9 th grade	APT, BELIED, CLOISTERED, DAMASK, GALL, HIGHBORN, SEPULCHER, SERAPH, STREWN, STRIFE
Weeks Three: 9 th grade	BEAUTEOUS, HERETIC, IMPORTUNE, LANGUISH, MEND, MAR, PERILOUS, PERNICIOUS, QUARREL, VISAGE
Week four: 9 th grade	BESEECH, ENMITY, INVOCATION, MUTINY, PORTENTOUS, PROPAGATE, RANCOR, TOIL, TRANSGRESSION, VEX
Week five: 9 th grade	ABATE, ABHOR, ADDLE, ARBITRATE, BEGUILE, CONSORT, JOCUND, LAMENT, SHROUD, TEDIOUS

LITERARY DEVICES

EXAMPLES

COPYRIGHT MEGAN SAMPSON 2017

EUPHEMISM

Tipsy—used in place of drunk

Golden years—describes old age

FORESHADOWING

He had no idea of the disastrous chain of events to follow.

MOOD

**The meadow, filled with flowers, rolled between me and the creek,
which babbled softly in the background.**

DICTION

Using terms such as “thy” and “wherefore” to invoke the era of Shakespeare.

SIMILE

It felt uncomfortable—like wearing a wool coat in the summer.

ALLUSION

He stood with arms outstretched as though in crucifixion.

JUXTAPOSITION

I hate you. I love you. I hate that I love you.

THEME

***Romeo and Juliet* includes the repeated idea of young love.**

ALLEGORY

**“All the world's a stage,
And all the men and women merely players;
they have their exits and their entrances;
And one man in his time plays many parts.” -*As You Like It***

FLASHBACK

I remember when we were the third grade, Dalton pushed me down on the playground. He stood there, laughing and pointing as I lay on the ground, utterly defeated.

METAPHOR

He is a lion on the battlefield.

UNDERSTATEMENT

It isn't that big of a deal. It's just a tumor in the brain.

ALLITERATION

The Wicked Witch of the West

HYPERBOLE

I'm so hungry I could eat a horse.

PERSONIFICATION

He makes my skin crawl.

TONE

**“Somebody needs to tell me what is going on here! Right now!” –
evokes an urgent response, sounds aggressive**

IMAGERY

**As soon as I walked into Grandma’s house I smelled chocolate and
sugar mixed with that specific perfume that grandmas always
seem to have.**

SYMBOL

An olive branch being used to represent peace.

Completed Literary Devices Handout

<i>Literary Device</i>	<i>Definition</i>	<i>Example</i>
ALLEGORY	An allegory is a symbolism device where the meaning of a greater, often abstract, concept is conveyed with the aid of a more corporeal object or idea. An allegory suggests a meaning via metaphoric examples.	“All the world's a stage, And all the men and women merely players; they have their exits and their entrances; And one man in his time plays many parts.” - <i>As You Like It</i>
ALLITERATION	When words are used in quick succession and begin with letters with a consonant sound or a specific vowel group, the alliteration involves creating a repetition of similar sounds.	The Wicked Witch of the West
ALLUSION	A figure of speech whereby the author refers to a subject matter such as a place, event, or literary work by way of a passing reference.	He stood with arms outstretched as though in crucifixion.
DICTION	More than just a writer's choice of words it can include the mood, attitude, dialect and style of writing.	Using terms such as “thy” and “wherefore” to invoke the era of Shakespeare.
EUPHEMISM	The literary practice of using a comparatively milder or less abrasive form of a negative description instead of its	Tipsy—used in place of drunk Golden years—describes old age

	original, unsympathetic form.	
FLASHBACK	Author depicts the occurrence of specific events to the reader, which have taken place before the present time the narration is following.	I remember when we were the third grade, Dalton pushed me down on the playground. He stood there, laughing and pointing as I lay on the ground, utterly defeated.
FORESHADOWING	Indicative word or phrases and hints that give the reader a hint of something that is going to happen without revealing the story or spoiling the suspense.	He had no idea of the disastrous chain of events to follow.
HYPERBOLE	Over exaggeration and overemphasis, the basic crux of the statement in order to produce a grander, more noticeable effect.	I'm so hungry I could eat a horse.
IMAGERY	Helps the reader to visualize more realistically the author's writings. Can appeal to any of the senses, not just sight.	As soon as I walked into Grandma's house I smelled chocolate and sugar mixed with that specific perfume that grandmas always seem to have.
JUXTAPOSITION	Placing two directly or indirectly related entities close together in literature to highlight the contrast between the two and compare them.	I hate you. I love you. I hate that I love you.
METAPHOR	Direct comparison of two unlike things; stating one is the other.	He is a lion on the battlefield.
MOOD	The atmosphere of the work, the reader's feelings	The meadow, filled with flowers, rolled between me

	evoked while reading the work.	and the creek, which babbled softly in the background.
PERSONIFICATION	Giving human characteristics to non-human objects.	He made my skin crawl.
SIMILE	Comparison of two unlike things using “like” or “as” for the comparison.	It felt uncomfortable—like wearing a wool coat in the summer.
SYMBOL	Using an object or action that means something more than its literal meaning.	An olive branch being used to represent peace.
THEME	Links all aspects of the literary work with one another and is basically the main subject.	<i>Romeo and Juliet</i> includes the repeated idea of young love.
TONE	The perspective or attitude that the author adopts when describing action.	“Somebody needs to tell me what is going on here! Right now!” –evokes an urgent response, sounds aggressive
UNDERSTATEMENT	Situation is presented as if it is less important or serious than it is using less strength than would be expected.	It isn’t that big of a deal. It’s just a tumor in the brain.

ANSWERS FOR DEFINITIONS AND EXAMPLES: [HTTP://LITERARY-DEVICES.COM/](http://literary-devices.com/)

Lines of Importance in Romeo and Juliet

1. "Our toil should strive to mend." (Prologue, Line 14)
2. "I hate the word As I hate hell, all Montagues, and thee. Have at thee coward!" (Act 1, Scene 1, Line 67-69)
3. "Younger than she are happy mothers made." (Act 1, Scene 2, Line 11)
4. "One fairer than my love? The all-seeing sun Ne'er saw her match since the world first begun." (Act 1, Scene 2, Lines 94-95)
5. "I'll look to like, if looking liking move" (Act 1, Scene 3, Line 97)
6. "O, she doth teaches the torches to burn bright." (Act 1, Scene 5, Line 44)
7. "Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night." (Act 1, Scene 5, Lines 52-53)
8. "But soft, what light through yonder winder breaks? It is the east, and Juliet is the sun." (Act 2, Scene 2, Lines 2-3)
9. "O Romeo, Romeo! Wherefore art thou Romeo?" (Act 2, Scene 2, Line 33)
10. "What's in a name? That which we call a rose, By any other word would smell as sweet." (Act 2, Scene 2, Lines 43-44)
11. "Parting is such sweet sorrow, that I shall say good night till it be morrow." (Act 2, Scene 2, Lines 185-186)
12. "Wisely and slow. They stumble that run fast." (Act 2, Scene 3, Line 94)
13. "How art thou out of breath when thou hast breath To say to me that thou art out of breath?" (Act 2, Scene 5, Lines 31-32)
14. "These violent delights have violent ends And in their triumph die, like fire and powder" (Act 2, Scene 6, Lines 9-10)
15. "A plague a' both your houses." (Act 3, Scene 1, Line 103)
16. "O! I am fortune's fool!" (Act 3, Scene 1, Line 133)
17. "All slain, all dead. "Romeo is banished."" (Act 3, Scene 2, Line 124)
18. "Thou canst not speak of that thou dost not feel." (Act 3, Scene 3, Line 64)
19. "Hold thy desperate hand. Are thou a man?" (Act 3, Scene 3, 108-109)
20. "Sir Paris, I will make a desperate tender Of my child's love." (Act 3, Scene 4, Lines 12-13)
21. "Methinks I see thee, now thou art so low, As one dead in the bottom of a tomb." (Act 3, Scene 5, Lines 55-56)
22. "Graze where you will, you shall not house with me." (Act 3, Scene 5, Line 190)
23. "And I will do it without fear or doubt, To live an unstained wife to my sweet love." (Act 4, Scene 1, Lines 87-88)
24. "Love give me strength, and strength shall help afford." (Act 4, Scene 1, Line 125)
25. "Then I defy you, stars." (Act 5, Scene 1, Line 24)

26. "I could not send it—here it is again—Nor get a messenger to bring it thee" (Act 5, Scene 2, Lines 14-15)
27. "Thy drugs are quick. Thus with a kiss I die." (Act 5, Scene 3, Line 120)
28. "A greater power than we can contradict Hath thwarted our intents." (Act 5, Scene 3, Lines 153-154)
29. "For never was a story more of woe than this of Juliet and her Romeo." (Act 5, Scene 3, Lines 317-318)

Shakespeare Today Matching

Key:

- A) 7
- B) 1
- C) 5
- D) 10
- E) 6
- F) 4
- G) 11
- H) 3
- I) 2
- J) 9
- K) 8

t

u

h

T

U

M

Vocabulary Quiz: Week 3

Name: _____

Class Period: _____

Date: _____

This week's vocab: Barren, Beseech, Construe, Cogitation, Ides, Lament, Liable, Obscure, Redress, Servile.

Prompt: A fire recently burned down a neighbor's home. Describe what you are feeling as a result of this unfortunate event. Use at least 8 of your vocabulary words from this week.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Vocabulary Quiz: Week 4

Name: _____ Class Period: _____ Date: _____

This week's vocab: Confound, Enterprise, Extenuate, Flourish, Interpose, Kindle, Portent, Recount, Whit, Yearn.

Prompt: A plague has struck your city. How are you feeling? What is happening? Answer the questions using at least 8 of your vocabulary words from this week.

[illegible]

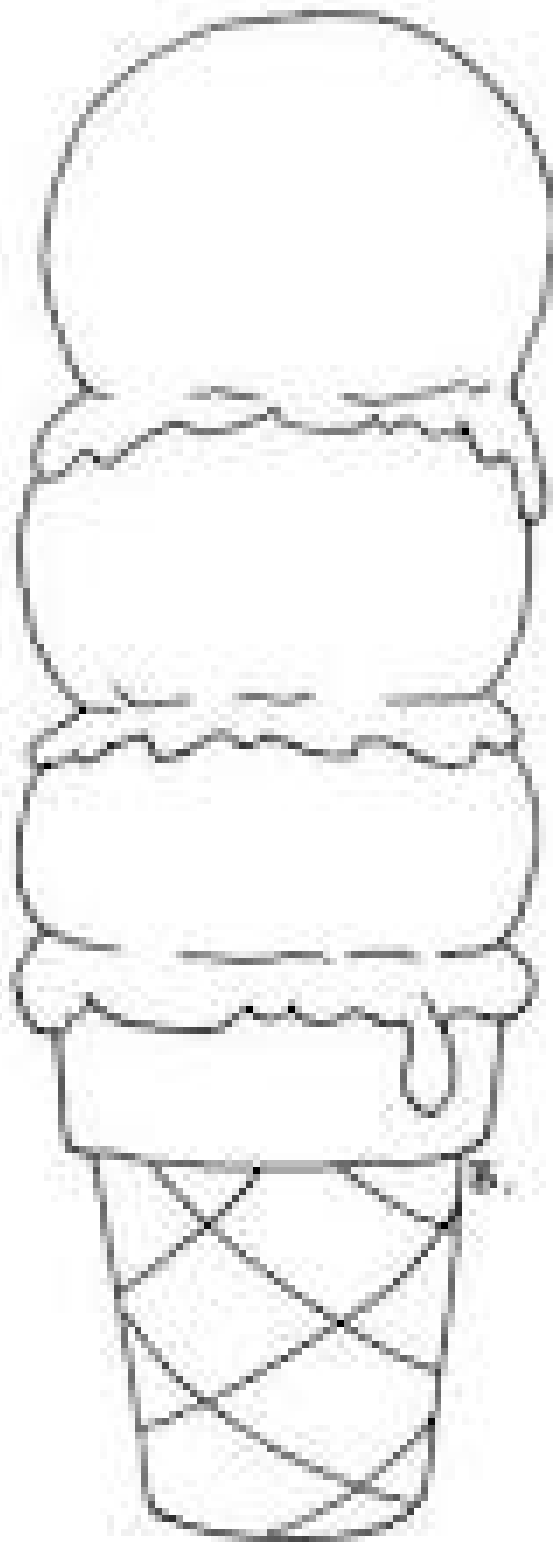
Prompt: Write about a day you wish you could forget and use at least 8 of your vocabulary words from this week.

[illegible]

Vocabulary Quiz: Week 6

Prompt: Describe a family reunion gone wrong. What is happening? How are people acting? Use at least 8 of your vocabulary words from this week.

131



<i>Fallacies</i>	<i>Definition</i>	<i>Example</i>
AD HOMINEM		
APPEAL TO IGNORANCE		
APPEAL TO EMOTION		
BANDWAGON		
BROAD GENERALIZATION		
CIRCULAR THINKING		
EITHER-OR		
OVERSIMPLIFICATION		
POST-HOC		
RED HERRING		
SLANTED LANGUAGE		
TESTIMONIAL		

Name: _____

Date: _____

Instructions: In the boxes below, translate the quote and write the definitions of fate and free will in your own words. After that, add predictions for how fate and free will apply in *Julius Caesar*. Use two vocab words in your response.

WHAT DOES IT MEAN? EXPLAIN THE QUOTE: “The fault, dear Brutus, is not in our stars, but in ourselves.” (Act 1, Scene 2, Lines 141-2)

Fate

Free Will

DEFINITION IN MY OWN WORDS:

DEFINITION IN MY OWN WORDS:

**MY PREDICTION FOR FATE IN
CAESAR:**

MY PREDICTION FOR FREE WILL:

1. **Number the sections.**
2. **Chunk 1, 2-4, 5-6, 7-9, 10-12, 13-15**
3. **Underline the claims**
4. **Circle key terms**
5. **Left margin: What are the characters SAYING?**
6. **Right margin: What are the characters DOING?**

CASSIUS

I know that virtue to be in you, Brutus,
As well as I do know your outward favor.
Well, honor is the subject of my story.
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.

I was born free as Caesar. So were you.
We both have fed as well, and we can both
Endure the winter's cold as well as he.
For once upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Caesar said to me, "Darest thou, Cassius, now
Leap in with me into this angry flood
And swim to yonder point?" Upon the word,
Accoutred as I was, I plungèd in
And bade him follow. So indeed he did.

The torrent roared, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy.
But ere we could arrive the point proposed,
Caesar cried, "Help me, Cassius, or I sink!"

I, as Aeneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Caesar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body
If Caesar carelessly but nod on him.

He had a fever when he was in Spain,
And when the fit was on him, I did mark

How he did shake. 'Tis true, this god did shake!
His coward lips did from their color fly,
And that same eye whose bend doth awe the world
Did lose his luster. I did hear him groan,

Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books—
“Alas,” it cried, “give me some drink, Titinius,”
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone.
(Flourish, and shout)

BRUTUS

What means this shouting? I do fear, the people
Choose Caesar for their king.

CASSIUS

Ay, do you fear it?
Then must I think you would not have it so.

BRUTUS

I would not, Cassius. Yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honor in one eye and death i' th' other,
And I will look on both indifferently,
For let the gods so speed me as I love
The name of honor more than I fear death.

CASSIUS

Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonorable graves.

Men at some time are masters of their fates.
The fault, dear Brutus, is not in our stars
But in ourselves, that we are underlings.

Brutus and Caesar—what should be in that “Caesar”?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name.

Sound them, it doth become the mouth as well.
Weigh them, it is as heavy. Conjure with 'em,
"Brutus" will start a spirit as soon as "Caesar."

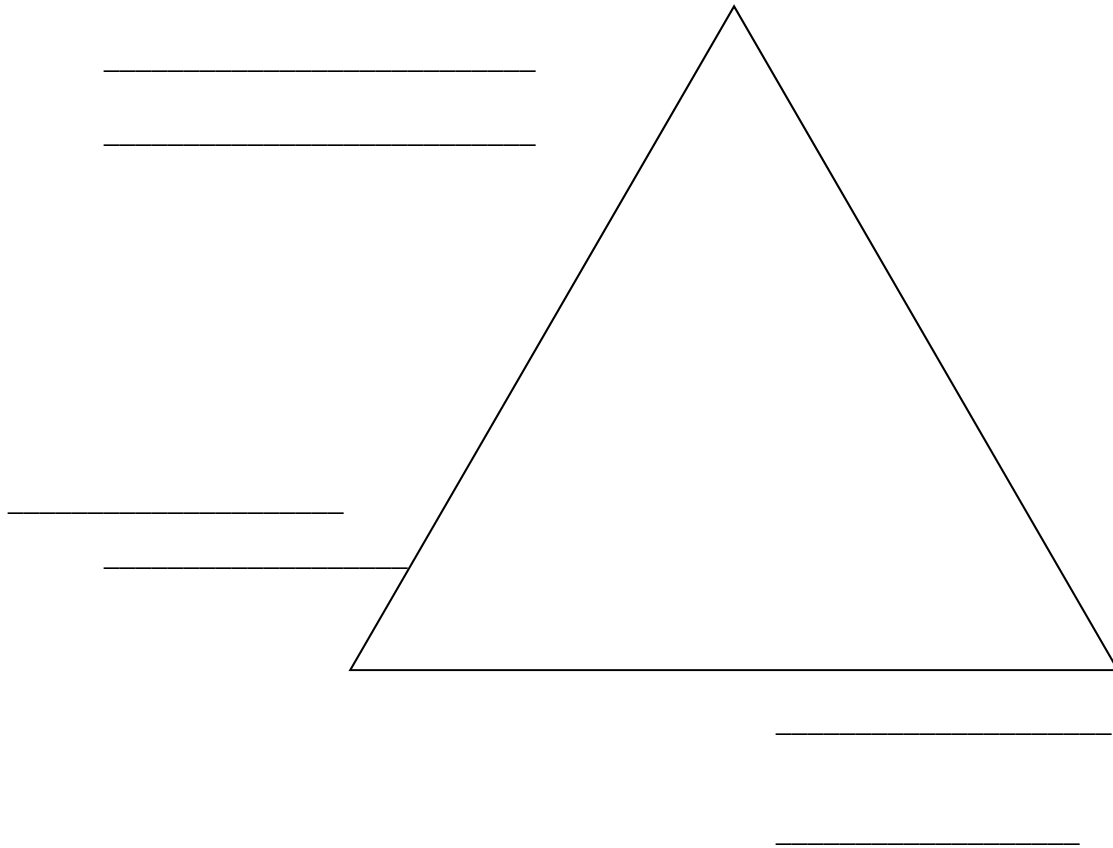
Now in the names of all the gods at once,
Upon what meat doth this our Caesar feed
That he is grown so great? Age, thou art shamed!
Rome, thou hast lost the breed of noble bloods!

When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now, that talked of Rome,
That her wide walks encompassed but one man?

Now is it Rome indeed, and room enough,
When there is in it but one only man.
Oh, you and I have heard our fathers say,
There was a Brutus once that would have brooked
Th' eternal devil to keep his state in Rome
As easily as a king.

Cassius' Main Claim:

Brutus' Main Claim:



LOGOS:

WHAT IT LOOKS LIKE:

WHEN IT'S USED:

PATHOS:

WHAT IT LOOKS LIKE:

WHEN IT'S USED:

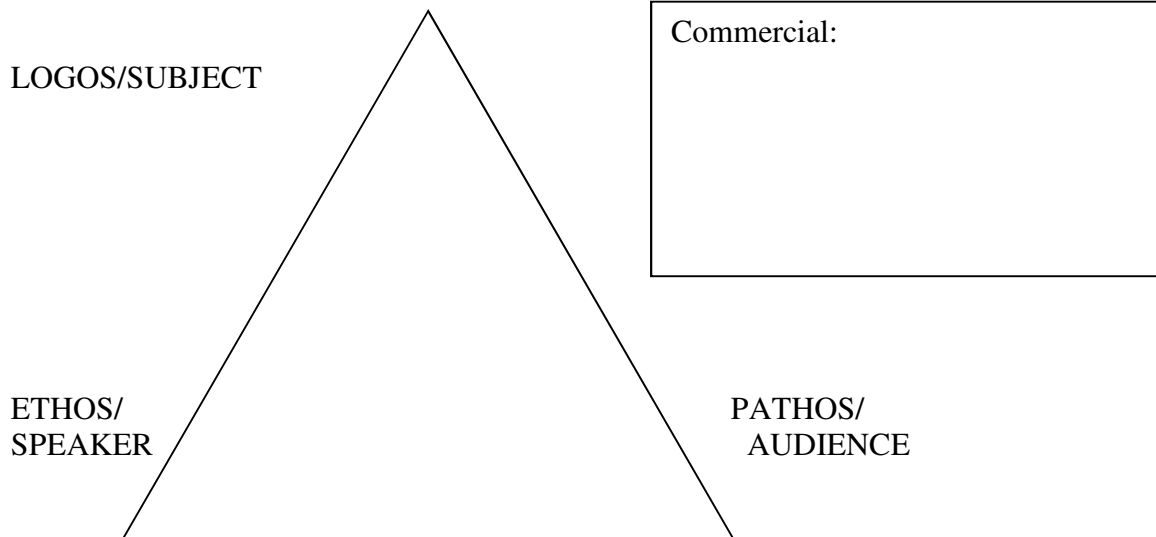
ETHOS:

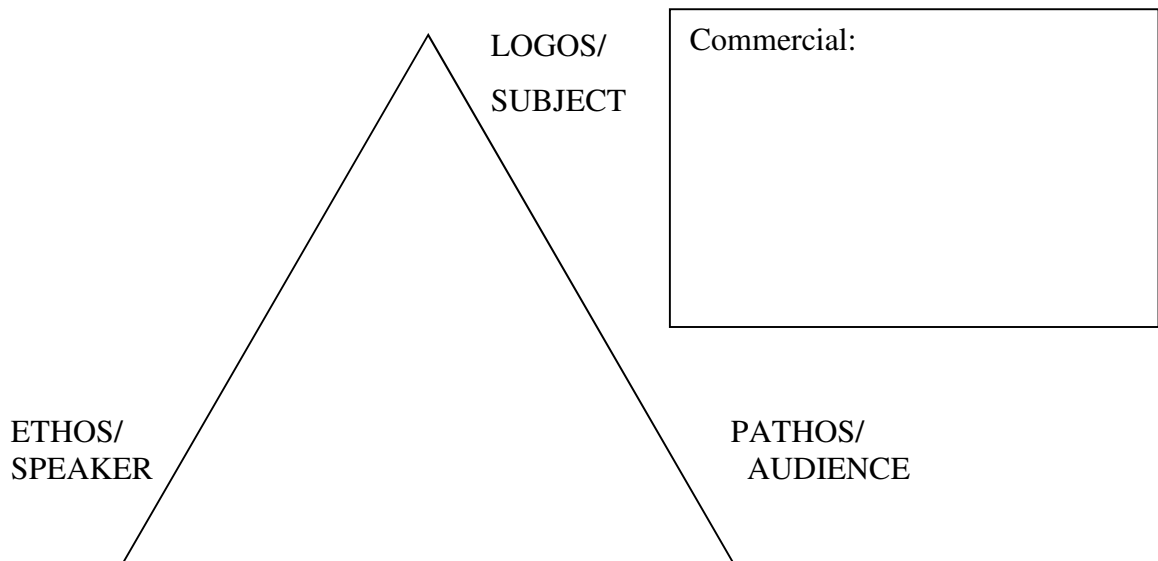
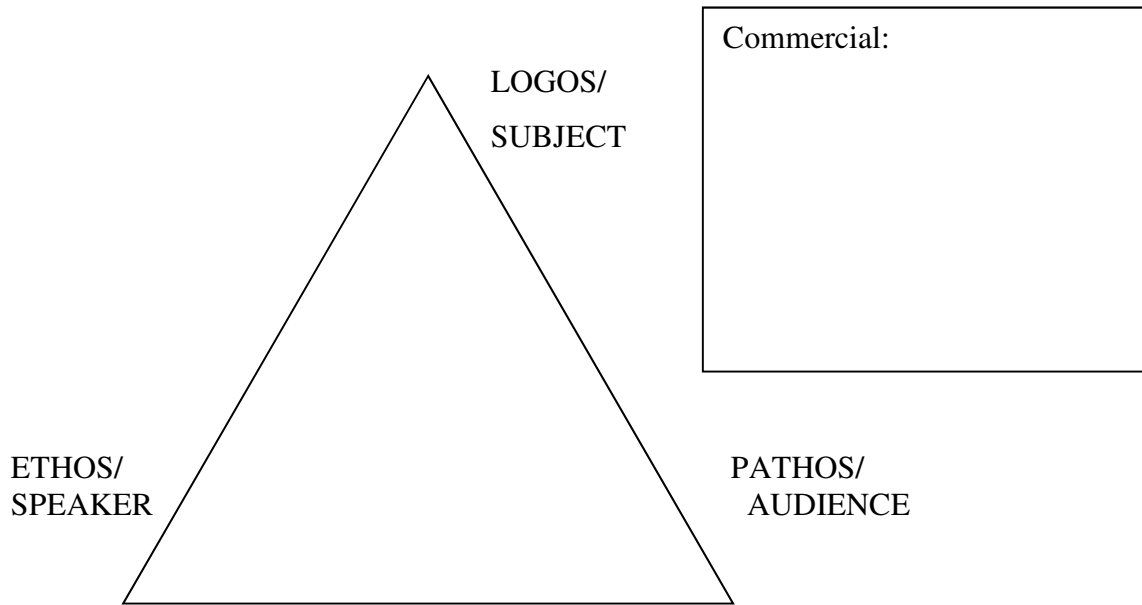
WHAT IT LOOKS LIKE:

WHEN IT'S USED:

LOGOS, PATHOS, ETHOS: TV COMMERCIAL ANALYSIS

Directions: As you watch the TV commercials, determine which side of the triangle is strongest – circle it and then explain why in the box adjacent to the triangle.





Peer Review Chart-Argumentative Writing

NAME OF REVIEWER:

NAME OF WRITER:

AREA BEING EXAMINED	DID THE STUDENT EFFECTIVELY MEET THIS AREA?	EXPLAIN HOW THE STUDENT MET/DID NOT MEET THIS AREA
CONTROLLING IDEA: ARE THE IDEAS CLEAR? DOES THE THESIS STATEMENT INTRODUCE THE TOPICS BEING DISCUSSED? DOES THE ESSAY FOLLOW THE IDEA OR DOES IT GET OFF TRACK?		
SELECTION/CITATION OF EVIDENCE: DOES THE ESSAY INCLUDE SUPPORTING EVIDENCE FROM THE TEXTS IN THE UNIT? DID THE WRITER CORRECTLY CITE THE EVIDENCE USED?		
DEVELOPMENT OF IDEAS: DOES THE ESSAY DEVELOP THE IDEAS INTRODUCED IN THE THESIS STATEMENT? DO THE SENTENCES FLOW SMOOTHLY? IS THE WRITER'S VOICE EVIDENT IN THE WORD CHOICE? ARE TRANSITION SENTENCES USED?		
ORGANIZATION: DOES THE FORMAT OF THE ESSAY FOLLOW THE ORDER INTRODUCED WITH THE THESIS STATEMENT? DOES THE ESSAY INCLUDE TOPIC SENTENCES FOR EACH PARAGRAPH?		
CONVENTIONS: IS THE ESSAY FREE OF GRAMMAR, USAGE, SPELLING, AND PUNCTUATION MISTAKES? IF THERE ARE MISTAKES, ARE THERE REPEATED TRENDS IN THE MISTAKES?		

<p>CONTENT UNDERSTANDING: DOES THIS ESSAY SHOW THAT THE STUDENT UNDERSTANDS THE LITERARY DEVICES AND THEMES OF THE TEXTS DISCUSSED IN THE ESSAY?</p>		
--	--	--

Drawing Inferences in Shakespeare

Name: _____

Class Period: _____

Date: _____

Instructions: Read the quotes below and complete each component of the chart for all quotes.

1. "A little more than kin, and less than kind." (Hamlet Quote Act I, Scene II)
2. "Doubt that the sun doth move, doubt truth to be a liar, but never doubt I love."
(Hamlet Quote Act II, Sc. II)
3. "I will speak daggers to her, but use none." (Hamlet Quote Act III, Sc. II)
4. "When sorrows come, they come not single spies, but in battalions." (Hamlet Quote Act IV, Scene V)
5. "Love looks not with the eyes, but with the mind, and therefore is winged Cupid painted blind." (A Midsummer Night's Dream Quote Act I, Scene I)
6. "The robbed that smiles steals something from the thief." (Othello Quote Act I, Scene III)

Quote 1:	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	
Quote 2:	
Key words from the text:	What I know about these words:

Meaning I can infer from the text:	
<i>Quote 3:</i>	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	
<i>Quote 4:</i>	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	
<i>Quote 5:</i>	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	
<i>Quote 6:</i>	

Key words from the text:	What I know about these words:
Meaning I can infer from the text:	

Name: _____

Class Period: _____

Date: _____

Sonnet 18

*Shall I compare thee to a summer's day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed,
And every fair from fair sometime declines,
By chance, or nature's changing course untrimmed:
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wander'st in his shade,
When in eternal lines to time thou grow'st,
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.*

Sonnet 29

*When in disgrace with fortune and men's eyes
I all alone beweep my outcast state,
And trouble deaf heaven with my bootless cries,
And look upon myself, and curse my fate,
Wishing me like to one more rich in hope,
Featured like him, like him with friends possessed,
Desiring this man's art, and that man's scope,
With what I most enjoy contented least;
Yet in these thoughts myself almost despising,
Haply I think on thee, and then my state,
Like to the lark at break of day arising
From sullen earth, sings hymns at heaven's gate;
For thy sweet love remembered such wealth brings
That then I scorn to change my state with kings.*

<i>Sonnet 18:</i>	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	
<i>Sonnet 29:</i>	
Key words from the text:	What I know about these words:
Meaning I can infer from the text:	

Shakespeare Translation Activity

Brutus: Act 2, Scene 1, Lines 164-85

Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards,
For Antony is but a limb of Caesar.
Let us be sacrificers but not butchers, Caius.
We all stand up against the spirit of Caesar,
And in the spirit of men there is no blood.
Oh, that we then could come by Caesar's spirit
And not dismember Caesar! But, alas,
Caesar must bleed for it. And, gentle friends,
Let's kill him boldly but not wrathfully.
Let's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds.
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage
And after seem to chide 'em. This shall make
Our purpose necessary and not envious,
Which so appearing to the common eyes,
We shall be called purgers, not murderers.
And for Mark Antony, think not of him,
For he can do no more than Caesar's arm
When Caesar's head is off.

Instructions: Read the passage above, and work within your group to rewrite the passage in the dialect you were given at the start of class. Write the translated passage on the lines below.

Pre-writing Julius Caesar

TECHNIQUE	EXAMPLE	EXPLAIN HOW ANTONY/BRUTUS USES THIS TECHNIQUE TO PERSUADE HIS AUDIENCE
THESIS STATEMENT:		

Weekly Overview for Unit

Friends, Romans, Countrymen, Lend Me Your Ears:

Propaganda and Speeches

Week One: Monday

Introduce the unit with an overview of readings and activities planned. Move into the rhetorical triangle—introduce ethos, pathos, and logos. Then complete the activity for identifying ethos/pathos/logos in commercials. Give students vocab for the week and about ten minutes to work on vocabulary.

(Lesson idea adapted from Abby Laster)

Week One: Tuesday

Criteria of a strong argument. What makes up an argument—components of an argument with examples (claim, counterclaim, reasons, and evidence). Analyzing your audience—cereal box analysis activity. Arguments in advertising—review some advertisements that are selling a product and analyze how the product is being advertised. What methods are being used to sell products? Are these advertisements effective? What makes them effective?

(Lesson idea adapted from Abby Laster)

Week One: Wednesday

What is propaganda? How does propaganda differ from arguments? Look at some examples of propaganda and have students chart the differences in how propaganda has an effect. Discuss the role of government in presenting information. What is censorship? How does censorship interact with propaganda and argument?

Week One: Thursday

Connotations versus denotations. How does word choice affect the meaning of an argument? Have students compare the meaning of the words slender and emaciated. What are the connotations of the words? What are the denotations? How does language work in context? Is context important? In small groups, have students think of words that have negative connotations. Is there a more positive synonym that could improve the meaning of the word? Have students write the words on post it notes which will then be stuck to the board under the title, loaded language. Students will visually be able to see how connotations can affect the meaning and the reaction of the reader.

(Lesson idea adapted from Abby Laster)

Week One: Friday

Vocab quiz on the rhetorical triangle and components of an argument. Strong tonal word activity. Have students draw an emotion word from a box/bowl. The emotions in the bowl are weak words (happy, sad, angry, excited, upset, scared). Students must then think of two synonyms that have stronger connotations and portray a stronger tone than their given emotion. Students will be given an ice cream cone cutout to write their words on. Their original given emotion is the bottom scoop, closest to the cone, but then their synonyms will be put in the top two scoops, showing the elevation of the words visually. After students find their strong tonal words, they will decorate their ice cream “tones” to be displayed on a bulletin board.

(Lesson idea adapted from Abby Laster)

Week Two: Monday

Fallacies in arguments. Introductions to fallacies—what is a fallacy? How do fallacies interact with arguments? Have students complete the Fallacies Student Handout for the definitions and examples of fallacies.

(Lesson idea adapted from Abby Laster)

Week Two: Tuesday

Students are broken into pairs to create a product/service and an advertisement for that product/service using a fallacy. This integrates discussion from Week One because students tie advertising to fallacies and connect the two.

Week Two: Wednesday

Present your product as though the class is the market demographic for your product. Students will have their poster completed and present their idea for a product. Students in the audience must review the fallacies used in each advertisement and explain the purpose in using that fallacy in order to sell the product.

Week Two: Thursday

Speeches and arguments. Introduce the role of argument in famous and compelling speeches—do the speeches follow the same patterns as the effective arguments that the students analyzed in Week One? Begin speech analysis on Winston Churchill’s “Blood, Toil, Tears, and Sweat” speech in his first address as Prime Minister. Discuss the background and circumstances in the time of this speech. How does historical context influence the argument presented in the speech?

(Lesson idea adapted from Abby Laster)

Week Two: Friday

Fallacies quiz at the start of class. Connotations and denotations in Winston Churchill’s speech. What sort of slanted language is used in the speech?

Week Three: Monday

Weekly vocab assigned and first ten minutes to work on vocab. Speech analysis project assigned. Each student is assigned a speech. Review the assignment for the speech analysis and the different components of the project. Give students the rest of class to read and annotate their assigned speeches.

Week Three: Tuesday

Students continue work on speech analysis assignment. Discuss themes. What is a theme? How can a theme be deduced from different speeches?

Week Three: Wednesday

Students continue work on speech analysis assignment, wrapping up. This is the final day to work on the project before presentations begin.

Week Three: Thursday

Presentations for the speech analysis project.

Week Three: Friday

Weekly vocab quiz. Finish presentations for speech analysis project.

Week Four: Monday

Vocabulary assigned for week and first ten minutes working on vocabulary. Introduction to Shakespeare and comparisons of language. Using connotations of language to gauge mood and meaning. Student handout completed for language in Shakespeare's sonnets. Review the handout after the students finish working on it. This introduction to language of Shakespearean language will continue later in the week with another activity.

(Lesson idea adapted from Abby Laster)

Week Four: Tuesday

Anticipation guide for themes in *Julius Caesar*. Give students the handout with thematic statements on it and have the students agree or disagree with the statements and write a sentence explaining their stance on that idea. After they finish this, have students move around the room to different corners of *Strongly Agree*, *Agree*, *Disagree*, *Strongly Disagree* for each statement and have them provide reasoning as to why they are in whichever corner.

(Lesson idea adapted from Amy Deweese)

Week Four: Wednesday

Activity for interpreting lines from Shakespeare (Shakespeare Inferences Student Handout). Model the first example by breaking the connotations down to help analyze the meaning. Have students complete the rest of the handout independently or in groups and review at the end of class.

(Lesson idea adapted from Abby Laster)

Week Four: Thursday

Context of Julius Caesar—from *Elements of Literature* textbook. Review the characters before beginning *Julius Caesar*. Complete the Fate and Free will thematic predictions student handout. Students translate lines from the first act and predict the future of fate or free will in the following acts. Cast roles for this week's reading. Read aloud Act 1, scenes 1-3 (4 pages).

Week Four: Friday

Vocabulary quiz today. Acting out a scene. Break students into groups and have them look at Act 1, Scene 2, Lines 225-308 where Caesar rejects the crown. Students must act out the scene silently and portray Caesar rejecting the crown. What choices are made by the different groups as they perform the scene? Students must use 5 separate movements in their representations. How does the action and blocking add to the meaning of the scene?

Week Five: Monday

Assign weekly vocabulary and give first ten minutes for students to begin working on it.

Review what happened in Thursday's reading. Language analysis lesson using Act 2, Scene 1 excerpt. Students broken into small groups and assigned an accent to work with the text. The students are responsible for translating the text from Shakespearean language into a different style of language—gangster, country, or valley girl. An example is included below using Act 1, Scene 2, lines 121-133.

Shakespeare's Version:

"He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake. 'Tis true, this god did shake!
His coward lips from their color fly,
And that same eye whose bend doth awe the world
Did lose his luster. I did hear him groan,
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books—
"Alas," it cried, "give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me
A man of such feeble temper should
So get the start of the majestic world
And bear the palm alone."

Translated to country accent version:

"Did y'all know, while he was in Spain, Julius had another one-a his fevers from him
bein' just so sick?
He was shakin' and cryin' and was white as a sheet, I swear it.
He hollered at me to come get him somethin' to drink
'cause he was weaker than Sally Sue's new little girl.
And y'all this is the man who gets to be king,
Bless his heart, he ain't even that strong or great."

Week Five: Tuesday

Students then present their translations from the passage to their assigned accent.
Following the sharing of all translations, students will reflect on how meaning can be
shared using different styles of language.

Week Five: Wednesday

Read aloud Act 2, scenes 1 and 2 (6 pages).

Week Five: Thursday

<p>Determining main claims by Cassius and Brutus. Have students chunk the text and evaluate the actions and words used in the scene. What are the main claims that the characters make? What evidence supports that? What does this add to the understanding we have of the events that have happened so far in the play?</p> <p>(Lesson idea adapted from Abby Laster)</p>
<p><i>Week Five: Friday</i></p>
<p>Vocab quiz at the start of class. Finish reading Act 3. What action occurs in the start of Act 3? Graph the plot of the story to help place the action.</p>
<p><i>Week Six: Monday</i></p>
<p>Assign weekly vocabulary and give first ten minutes for students to begin working on it. Cut Antony's speech from Act 3, scene 1. Students must trim their assigned Antony lines by 50%. This activity has students evaluate the most important components of Antony's speech by deciding which parts will remain.</p> <p>(Lesson from Folger's Shakespeare Teaching Modules http://www.folger.edu/cutting-antonys-speeches)</p>
<p><i>Week Six: Tuesday</i></p>
<p>Perform Act 4 (5 pages). Discuss the action of this chunk.</p>
<p><i>Week Six: Wednesday</i></p>
<p>Finish with Act 5 (5 pages). At the end of the play, discuss the results and resolution. What did students think of the play?</p>
<p><i>Week Six: Thursday</i></p>
<p>Concluding the play. Review the action of the play and give students background information on Antony and Cleopatra as the tale that follows. What does this</p>

information reveal about Antony? What kind of leader is Antony? What characteristics do Antony and Brutus share? How are the two different?
<i>Week Six: Friday</i>
Vocab quiz at the start of class. Have students do prewriting activity to help develop a thesis statement using the student handout for pre-writing. Students will gather evidence to use in their essays using their notes and the copy of the text. They will need to use the evidence of persuasive techniques used in order to score well on their essays because citations are a component of the final writing task grade.
<i>Week Seven: Monday</i>
Begin writing final writing task. Students will draft their first paragraph today and outline the order of their essays. Students will be able to use the texts to help compile their evidence to support their thesis statements.
<i>Week Seven: Tuesday</i>
Students continue work on their Final Writing Task. Today they will write out their body paragraphs for their essay using evidence from the different texts used in this unit. Students will be able to use their notes for adding quotes to support their argument. If necessary, review proper citation at the start of class today. In the second half of the period, individual conferences with each student will begin in order to assure that all students are able to conference with the teacher prior to turning in their final draft.
<i>Week Seven: Wednesday</i>
Students finish working on first draft of their essays. Wrap up the draft by writing the conclusion for the essay. As students are working, conference with each student will continue so that all students are receiving some teacher feedback before turning in their final draft.
<i>Week Seven: Thursday</i>

Students peer review and give feedback using the student handout for peer review. This ensures that the students are looking for the same specific components in the essay that the final task rubric does.

Week Seven: Friday

Students will revise their essays today after reviewing the feedback from the peer review from the previous day's lesson. Final changes made and the essay will be turned in at the end of today's class.

Teacher Resource: Weekly Vocab for 10

Week One: 10 th grade	RHETORICAL TRIANGLE: PATHOS, ETHOS, LOGOS; COMPONENTS OF AN ARGUMENT: CLAIM, COUNTERCLAIM, REASONS, EVIDENCE; GENERAL VOCAB: DEMOGRAPHIC, EFFECTIVE, STANCE
Week Two: 10 th grade	FALLACIES: AD HOMINEM, APPEAL TO IGNORANCE, APPEAL TO EMOTION, BAND WAGON, BROAD GENERALIZATION, CIRCULAR THINKING, EITHER- OR, OVERSIMPLIFICATION, POST-HOC, RED HERRING, SLANTED LANGUAGE, TESTIMONIAL
Weeks Three: 10 th grade	BARREN, BESEECH, CONSTRUE, COGITATION, IDES, LAMENT, LIABLE, OBSCURE, REDRESS, SERVILE
Week four: 10 th grade	CONFOUND, ENTERPRISE, EXTENUATE, FLOURISH, INTERPOSE, KINDLE, PORTENT, RECOUNT, WHIT, YEARN
Week five: 10 th grade	CONSENT, CONSPIRATOR, GALLANT, MIRTH, PRESUME, RENDER, REPOSE, REVERENCE, SPURN, VALIANT
Week six: 10 th grade	AVENGE, BESTOW, BILLOW, EXALTED, GORGE, MELANCHOLY, MISCONSTRUE, PEEVISH, RITE, TARRY

CEREAL BOX ANALYSIS

COPYRIGHT MEGAN SAMPSON 2017

SUGAR CEREAL



SPECIAL K CEREAL



HOLIDAY CEREAL



STORE-BRAND CEREAL



Vocabulary Quiz: Week 1

Name: _____

Class Period: _____

Date: _

This week's vocab: Confound, Corporeal, Compunctious, Deign, Gilded, Harbinger, Largess, recompense, Surmise, Wanton.

Prompt: If you could travel back in time to any era, what time would you want to travel back to visit? Use at least 8 of your vocabulary words from this week.

[illegible]

Vocabulary Quiz: Week 2

Name: _____

Class Period: _____

Date: _

This week's vocab: Blanch, Countenance, Equivocator, Jovial, Malevolence, Palpable, Spurn, Temperate, Thrall, Verity.

Prompt: If the internet no longer worked, what would be the benefits and the drawbacks? Use at least 8 of your vocabulary words from this week.

This image shows a single sheet of white paper with horizontal blue ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Prompt: What is one problem in the world that you wish you could change? How would you try to change it? Answer the questions using at least 8 of your vocabulary words from this week.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Vocabulary Quiz: Week 5

Prompt: Write about a time you tried to help but ended up making things worse. Use at least 8 of your vocabulary words from this week.

168

Weekly Overview for Unit

Ambition and Theatre: Macbeth and Death of a Salesman

<h3>Week One: Monday</h3>
Assign weekly vocabulary and give first ten minutes for students to begin working on it. Horoscopes activity—have students look at their own horoscopes and gauge the reactions of the students after they receive their fortunes. Do the students ever check their horoscopes on their own? Why or why not? How valid of an indicator of the future are they?
<h3>Week One: Tuesday</h3>
Research the historical context of the play. Why a Scottish play? What factors contributed to the location shift? How was the play received by its audience at its early performances? How does Shakespeare get away with the story of a murdered king during this time period?
<h3>Week One: Wednesday</h3>
Students present their findings to the class from yesterday's research.
<h3>Week One: Thursday</h3>

Begin reading *Macbeth* Act 1. What themes are introduced at the start of the play? A lot of action and backstory is given before we are introduced to the titular character. Why does Shakespeare do this? What effect does it have?

Week One: Friday

Students draw and sketch out the witches from the play. Based on the description in the text, how would they look? What do you predict the witches will do next? How have they impacted the story so far? Why did Shakespeare include the witches in the story in the first place? What is their role in the story?

Week Two: Monday

Assign weekly vocabulary and give first ten minutes for students to begin working on it. Finish Act 1 today. Assign activity with students in groups of five. Take all stage directions and character names out of Act 2, Scene 3 and give that copy to students. The directions are that there are five characters who speak and no lines from the scene can be cut. It is up to the students to decide which characters say which lines and block the scene. Who is in the scene? When do they speak? When do they enter or exit? Why are you making these decisions?

(Lesson from Folger's Shakespeare Teaching Modules
<http://www.folger.edu/macbeth-whats-the-crime-scene>)

Week Two: Tuesday

Students present their interpretations of the scene for the class. Compare and contrast the different choices made by the groups on who said which lines. What did the presentations have in common? Did the blocking match across various presentations?

(Lesson from Folger's Shakespeare Teaching Modules
<http://www.folger.edu/macbeth-whats-the-crime-scene>)

Week Two: Wednesday

Read the entirety of Act 2 today. How well did the presentations from the previous day match up to the actual events in the scene? Where were the discrepancies?

<i>Week Two: Thursday</i>
Break students into groups to work on gathering evidence for an upcoming debate about who is responsible for Macbeth's actions—the witches, Lady Macbeth, or Macbeth himself. Students will need to gather evidence that their assigned character is responsible. There can be two groups for each character in order to keep groups small.
<i>Week Two: Friday</i>
Vocabulary quiz. Wrap up evidence gathering and begin the debate. Each student must contribute to the debate, and at the end of the class, there will be a vote on who had the most compelling argument for the character responsible.
<i>Week Three: Monday</i>
Assign weekly vocabulary and give first ten minutes for students to begin working on it. Begin Act 3 today by working through scene 3. Discuss the action of the play thus far. Who is driving the action of the play? Discuss fate and free will in the play. What actions are a result of free will? Is there any element of fate intervening in the plot? If so, what is it? Banquo is attacked and is killed at the end of this section of text; do you think this is the end of the conflict?
<i>Week Three: Tuesday</i>
Read Act 3, scenes 4-6. Review what the section was about. What major events occur during this section? The witches come back at the end of this section. What effect do they have on the story? These questions help lead into the next day's discussion.
<i>Week Three: Wednesday</i>
Read Act 4, scene 1. What are the witches predicting now? Go back to the original predictions made by the witches (Act 1, scene 1 and scene 3). Compare the predictions forecast by the witches at the start of the play and at this moment in Act 4. How does

Macbeth react to the witches and their prophesies? Discuss where the witches are placed on the stage and their presence throughout the entire play.
<i>Week Three: Thursday</i>
Finish Act 4 scenes 2 and 3 today. What action occurs in this section of the text? How are the families of people targeted? Why do you think that Lady Macbeth is interested in slaying the family of Duncan? How does this action impact the story?
<i>Week Three: Friday</i>
Vocab quiz at the start of class. Discuss iambic pentameter and beats. Have students choose 100 lines that they have already read (Act 1-4) to examine. Within that 100 lines, they must break it into beats and evaluate why some sections have more beats than others. What impacts the number of beats in a given set of 100 lines?
<i>Week Four: Monday</i>
Assign weekly vocabulary and give first ten minutes for students to begin working on it. Read Act 5 scenes 1-4. Discuss the actions taken as a result of the slaying of Macduff's family. Were you surprised that the play took this turn? How do you expect this play to end? This play is labeled as a tragedy. What does that foreshadow about the end?
<i>Week Four: Tuesday</i>
Finish Act 5. Discuss the end of the play and its concluding prophesy coming to fruition. How did the prophesy given by the witches trick Macbeth? Why do you think Macbeth reacted to the witches in the way he did at the end? Wrap up the play and get reactions from students. Have the students look through their notes over the play in order to prepare for the following day's assessment. Short writing assessment over the play. The assessment is made up of short answer questions that were discussion topics throughout the reading of <i>Macbeth</i> . Students will turn in as the short answers will be graded for a test grade, but after they are handed back, the students will have their responses as a resource for when they write their final task.

Week Four: Wednesday

Class does prewriting for the final writing task today. What in this play could be used in the discussion of the final writing task? Revisit the prompt and have students brainstorm some talking points for their final task. Think about the characters who have ambition in the play and the role of ambition in the play. How would *Macbeth* be a different play without this theme of ambition?

Week Four: Thursday

Discussion: what does it mean to be masculine? Look at connotations and denotations of the word. Develop a working definition of masculinity and group the characters by that definition. Who in this play fits the definition of masculine? What qualifies them as part of that definition? Are you surprised by any of the characters who fit the definition of masculinity? Why or why not? How is the thematic idea of ambition tie into the definition of masculinity? Are the two mutually exclusive or are they connected? Explain. How do you think masculinity will affect the next play being read (*Death of a Salesman*)? Make predictions about the ambition that you will encounter in the next text.

Week Four: Friday

Vocab quiz at the start of class. Discuss the idea of the American Dream. What is the American Dream? Is the American Dream an achievable dream? What obstacles stand in the way of fulfilling the dream? Read the introduction of *Death of a Salesman*. Introduce the characters and setting of the story and have the students answer questions about the job climate in the time period of the play.

Week Five: Monday

Assign weekly vocabulary and give first ten minutes for students to begin working on it. Begin reading the first half of Act 1 of *Death of a Salesman*. Discuss the amount of stage directions that set the scene. How does Miller compare to Shakespeare in the stage direction lengths? Why do you think Miller writes the stage directions so in depth?

Week Five: Tuesday

Finish Act one of *Death of a Salesman*. What actions occurred in this Act? How are the relationships between the characters? What secret is Willy keeping from his wife? How does Willy interact with his sons? How do you think that the way Willy speaks to his boys influences their actions?

Week Five: Wednesday

Read the first half of Act 2. Stop periodically and address some plot questions in order to ensure that students are following along with the reading. What marks the turning point of the play? What is the central conflict?

Week Five: Thursday

Finish Act 2 and the Requiem. What were the consequences of ambition in this play? What happens to Willy Loman? How does this compare to the death of the salesman mentioned earlier in the play? Why do you think the play ends this way? What is a Requiem? What purpose does it serve? What legacy does Willy leave for his family?

Week Five: Friday

Vocab quiz at the start of the class. Students complete prewriting activity over *Death of a Salesman*. What ambition is seen in this play? How do these characters compare to the characters in *Macbeth*? Why do you think that ambition is such a prevalent theme for theatre? Does ambition have to be seen only in tragedies? Why do you think that these two plays from different eras and different areas of the world are similar in their representations of the effects of ambition?

Week Six: Monday

Begin writing final writing task. Students will draft their first paragraph today and outline the order of their essays. Students will be able to use the texts to help compile their evidence to support their thesis statements.

Week Six: Tuesday

Students continue work on their Final Writing Task. Today they write out their body paragraphs for their essay using evidence from the different texts used in this unit. In the second half of the period, individual conferences with each student will begin in order to assure that all students are able to conference with the teacher prior to turning in their final draft.

Week Six: Wednesday

Students finish working on first draft of their essays. Wrap up the draft by writing the conclusion for the essay. As students are working, conference with each student will continue so that all students are receiving some teacher feedback before turning in their final draft.

Week Six: Thursday

Students peer review and give feedback using the student handout for peer review. This ensures that the students are looking for the same specific components in the essay that the final task rubric does.

Week Six: Friday

Students will revise their essays today after reviewing the feedback from the peer review from the previous day's lesson. Final changes made and the essay will be turned in at the end of today's class.

Teacher Resource: Weekly Vocab for 11

Week One: 11 th grade	CONFOUND, CORPOREAL, COMPUNCTIOUS, DEIGN, GILDED, HARBINGER, LARGESS, RECOMPENSE, SURMISE, WANTON
Week Two: 11 th grade	BLANCH, COUNTENANCE, EQUIVOCATOR, JOVIAL, MALEVOLENCE, PALPABLE, SPURN, TEMPERATE, THRALL, VERITY
Weeks Three: 11 th grade	ABOUND, AMEND, ASSAY, AVARICE, BEGUILE, BENEDICTION, DIMINUTIVE, PERNICIOUS, RANCOR, RELISH
Week four: 11 th grade	ARBITRATE, BANE, CENSURE, CRESTFALLEN, FEASIBLE, GUISE, INCIPIENT, OBLIVIOUS, PERTURBATION, RAZE
Week five: 11 th grade	BEFUDDLE, CONTEMPTUOUS, DICTATION, FRANK, IDYLIC, IMPLACABLE, LACONIC, MERCURIAL, REMISS, TURBULENT

Vocabulary Quiz: Week 1

Name: _____

Class Period: _____

Date: _

This week's vocab: Abhor, Bombast, Egregious, Facile, Iniquity, Insolent, Lascivious, Obsequious, Perdition, Usurped.

Prompt: Write about a time you felt embarrassed. What happened? Explain the situation and your response using at least 8 of your vocabulary words from this week.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Vocabulary Quiz: Week 2

Name: _____ Class Period: _____ Date: _____

This week's vocab: Bawdy, Castigation, Expostulate, Impudent, Incontinent, Odious, Sequester, Suffice, Trifle, Venial.

Prompt: What is the funniest thing that ever happened to you? Explain the situation and use at least 8 of your vocabulary words from this week.

This image shows a single sheet of white paper with horizontal blue or grey ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Vocabulary Quiz: Week 3

Name: _____ Class Period: _____ Date: _____

This week's vocab: Adulation, Benevolent, Deference, Denounce, Furtive, Hankering, Indelible, Latent, Mollify, Teeming.

Prompt: How forgiving are you if a friend lets you down? Explain and use at least 8 of your vocabulary words from this week.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Prompt: Write about a time you stayed quiet instead of speaking out. What kept you quiet? Should you have contributed? Use at least 8 of your vocabulary words from this week.

[illegible]

Theory Chart for Native Son

Name: _____

EXAMPLE FROM THE TEXT	PAGE NUMBER	TYPE OF THEORY	WHAT DOES THIS EXAMPLE MEAN?

--	--	--	--

Weekly Overview for Unit

Race through Time: Othello and Native Son

Week One: Monday

Review the standards for the unit, students will rewrite them in their own words. Introduction to the unit. Othello setting intro and “Moor of Venice.” What does the phrase tell us about race in the text? “Moor” meaning Muslim but used as a signifier of both Asian and African origin. Venice indicating Western Civ. Italy as cultured. Clash of West and East ideals for the setting.

Week One: Tuesday

Vocabulary for the week handed out, 10 min of working on the vocab. Stereotypes lesson. Brainstorm some stereotypes of “typical” Americans in small groups. Each group then shares the words used for the stereotypes. Discuss if those are the only definitions applicable to Americans and if not, how stereotypes limit groups of people.

Week One: Wednesday

Casting for the week assigned today. Begin *Othello*, read Act 1 scenes 1-3 (8 pages).

Week One: Thursday

Race on trial. Mock trial for Brabantio on his racially charged language

(Lesson adapted from British Council Teaching *Othello*
https://www.teachingenglish.org.uk/sites/teacheng/files/Othello_lesson_plan.pdf)

Week One: Friday

Vocab quiz. Casting reminder written on board and reading of *Othello* during today's class period; perform through Act 2 scenes 1-3 (7.5 pages).

Week Two: Monday

Assign vocab for the week. Casting set for the week and reading of *Othello* during today's class period; perform through Act 3 scenes 1-3 (6.5 pages).

Week Two: Tuesday

Casting reminder written on board and reading of *Othello* during today's class period; perform through Act 3, scene 4 and Act 4 scene 1 (6.5 pages). Discuss Othello's increasing madness. Examine passages from 3.3.338-480 and 4.1.18-45 in small groups.

In 3.3.338–480, which lines show that Othello is still a rational human being, but one torn by doubt? Which lines show that Othello has turned into the "green-eyed monster" of which Iago told him?

In 3.3.338–480, identify the rhetorical devices that Iago uses to make sure that Othello is ensnared in his web of deceit.

In 3.3.338–480, identify also Othello's weaknesses that allow him to fall for Iago's evil persuasion.

In 4.1.19–45, what are the hypothetical situations Iago imagines between a woman and a man (namely Desdemona and Cassio)? What images does Iago use to torment Othello? Which of Othello's many insecurities do these images affect? What is the result of Iago's language?

(Lesson from edsitement "Shakespeare's *Othello* and the Power of Language
<https://edsitement.neh.gov/lesson-plan/shakespeares-othello-and-power-language#section-19575>)

Week Two: Wednesday

Casting reminder written on board and reading of <i>Othello</i> during today's class period; perform through Act 4 scenes 2 & 3 (4.5 pages). Review what it means to be tragic hero, evaluating if Othello fits the definition.
<i>Week Two: Thursday</i>
Casting reminder written on board and reading of <i>Othello</i> during today's class period; perform through Act 5 end of play (7 pages).
<i>Week Two: Friday</i>
Vocab quiz. Wrap up of <i>Othello</i> . What happened? What role did race have in the play? Fishbowl discussion as wrap up activity.
<i>Week Three: Monday</i>
<p>Vocab for week assigned. Langston Hughes introduction. Begin with "Black Workers" poem below:</p> <p>"The bees work. Their work is taken from them. We are like the bees- But it won't last Forever."</p> <p>Who is Hughes? What does he have to contribute to the race discourse? What is the Harlem Renaissance? Read and discuss "I, Too" and "Let America Be America Again." How do these poems fit into the context of race that we established through discussion of <i>Othello</i>? Discuss shifts in poems. How do we know that the shift has occurred? Why is it important to recognize shifts in poetry?—Tie to AP exam, poetry essay.</p>
<i>Week Three: Tuesday</i>
Race in the 1930s. Richard Wright's <i>Native Son</i> introduction. Setting of 1930s Chicago. What does the location and time period tell the reader about the context of race and discrimination before even beginning reading the text? Look at time of 1908-

1960 (Wright's lifetime) and have students brainstorm how race changes during this period. Introduce the theme of hunger and discuss how hunger can mean more than a hunger for food. What other kinds of hunger can a person feel? What happens when hunger is not fed?

Week Three: Wednesday

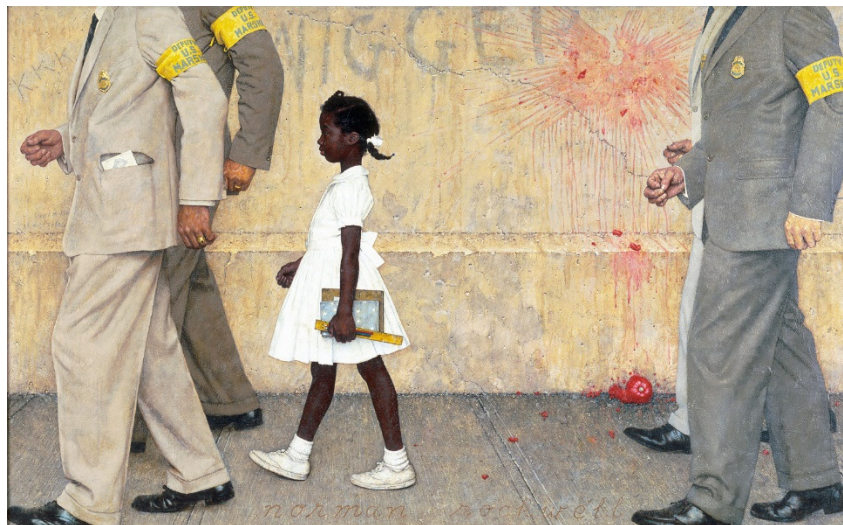
Review/introduce critical theory. Break students into groups to research different theories for 10 minutes. Each group will share findings about assigned theory (including feminist, historical, psychoanalytical, and Marxist readings). Students will work in literature circles later during the reading of *Native Son* to analyze the text in the framework of the theory and will have a theory chart to track examples while reading.

Week Three: Thursday

Book One of *Native Son* due today (90 pages). Did-you-read-it? Quiz given. Discussion and review of Book One with a focus on the introduction to characters—what is the Thomas family like? What must Bigger overcome throughout this book in order to be a more accepted member of society?

Week Three: Friday

Vocab Quiz. *The Problem We All Live With* painting analysis.



Civil Rights connections to <i>Native Son</i> , which is set and written at the start of the movement. What advancements in rights have blacks achieved since slavery was abolished?
<i>Week Four: Monday</i>
Book Two of <i>Native Son</i> due today (173 pages). Did-you-read-it? Quiz given. Examine “Ape” comparison more closely by reading through Scene 8 of <i>The Hairy Ape</i> by Eugene O’Neill. What does the animal comparison say about a person? How does this scene from O’Neill compare to Wright’s representation of Bigger Thomas?
<i>Week Four: Tuesday</i>
Literature circles with theory. Analyzing what has been read through the lens of a specific critical theory (including feminist, historical, psychoanalytical, and Marxist readings). Each theory will design a poster that includes quotes supporting the theory with analysis.
<i>Week Four: Wednesday</i>
Literature circles with theory. Analyzing what has been read through the lens of a specific critical theory (including feminist, historical, psychoanalytical, and Marxist readings). Each theory will design a poster that includes quotes supporting the theory with analysis.
<i>Week Four: Thursday</i>
Gallery Walk of posters from Literature Circle Theory posters.
<i>Week Four: Friday</i>
Vocab and Did-you-read-it? Quiz combined as one. Book Three of <i>Native Son</i> due today (157 pages). Conclude the reading of the book and final discussion. Symbolism in <i>Native Son</i> and how symbols relate to the themes of oppression and hunger.

<i>Week Five: Monday</i>
Pulling threads together of race's influence throughout time. What are some examples of race or heritage affecting an author's view on a story? How do Langston Hughes and Richard Wright bring a different perspective than William Shakespeare?
<i>Week Five: Tuesday</i>
Introducing modern additions to the story. "All Lives Matter, But" spoken word poem and "Black Lives Matter" poem by Steven Lamar. Taking the Black Lives Matter movement and applying the idea of racial equality—are all people equal in America? What does it mean to be equal? What is the difference between equal and fair?
<i>Week Five: Wednesday</i>
Expanding race to prejudice in general. "Somewhere in America" slam poem. Broadening the scope of how people of color and people from poverty are oppressed, even in today's society.
<i>Week Five: Thursday</i>
<p>Complete Open Question prompt for final writing task. "Writers often highlight the values of a culture or a society by using characters who are alienated from that culture or society because of gender, race, class, or creed. Choose a novel or a play in which such a character plays a significant role and evaluate how that character's alienation reveals the surrounding society's assumptions or moral values." (From 1995 AP Lit Open Question).</p> <p>Students will have only one class period to complete the essay in order to prepare for timing on AP exam.</p>
<i>Week Five: Friday</i>
Peer Evaluate the essays from previous day. Turn in after making final corrections.

--

*As students move onto a new unit, these essays will be graded and returned to students with teacher feedback included. *

Teacher Resource: Weekly Vocab 12

Week One: 12 th grade	ABHOR, BOMBAST, EGREGIOUS, FACILE, INIQUITY, INSOLENT, LASCIVIOUS, OBSEQUIOUS, PERDITION, USURPED
Week Two: 12 th grade	BAWDY, CASTIGATION, EXPOSTULATE, IMPUDENT, INCONTINENT, ODIOUS, SEQUESTER, SUFFICE, TRIFLE, VENIAL
Weeks Three: 12 th grade	ADULATION, BENEVOLENT, DEFERENCE, DENOUNCE, FURTIVE, HANKERING, INDELIBLE, LATENT, MOLLIFY, TEEMING
Week four: 12 th grade	ATONE, BEFALL, GENIAL, INARTICULATE, MITIGATE, PLIGHT, RAPACIOUS, SUBVERSIVE, UNREMITTING, WELTER

Works Cited

- Asp, Carolyn. "'Be bloody, bold, and resolute': Tragic Action and Sexual Stereotyping in *Macbeth*," *Studies in Philology*, vol. 78, no. 2, 1981, pp. 153-169.
- Berry, Lynn, et al. "Romeo and Juliet 6 Week Unit." *Peter Smagorinsky Virtual Library of Conceptual Units*, pp. 9.
http://smago.coe.uga.edu/VirtualLibrary/Berry_Donovan_Hummel.pdf. Accessed 15 Nov. 2016.
- Beumer Johnson, Angela, et al. "Beyond Bullying: Pairing Classics and Media Literacy." *The English Journal*, vol. 101, no. 6, 2012, pp. 56-63.
- Brown, Carolyn. "Juliet's Taming of Romeo." *Studies in English Literature, 1500-1900*, vol. 36, no. 2, 1996, pp. 333-355.
- Chityil, George. *Love poem collection: the greatest love poems and love quotes of all times*. Lexington, KY: CreateSpace, 2013. Print.
- Chung Wei, Ruth. "Literacy Design Collaborative—Module Jurying: Innovating for High Quality Design." *SCALE (Stanford Center for Assessment, Learning and Equity) Stanford University*, 2014, pp. 1-15.
- deGravelles, Karin H. "You Be Othello: Interrogating Identification in the Classroom." *Pedagogy*, vol. 11, no.1, 2011, pp. 153-175.
- Ellis, Aime J. "'Boys in the Hood': Black Male Community in Richard Wright's *Native Son*." *Callaloo*, vol. 29, no. 1, 2006, pp. 182-201.
- Gilbert, Anthony. "Techniques of Persuasion in *Julius Caesar* and *Othello*." *Neophilologus*, vol. 81, 1997, pp. 309-323.

- Goldberg, Lauren. "Herbivores, Carnivores, and Literavores: Argument and Appetite in the Classroom." *English Journal*, vol. 102, no. 6, 2013, p. 40-45.
- Herman, Joan, et al. "Supporting Common Core Instruction with Literacy Design Collaborative: A Tale of Two Studies." *National Center for Research on Evaluation, Standards, and Student Testing*, vol. 2, no. 3, 2016, pp 1-15.
- Hogue Smith, Cheryl. "No Reason Without Rhyme: Rhetorical Negotiation in Shakespeare." *The English Journal*, vol. 99, no. 1, 2009, pp. 91-98.
- Kottman, Paul A. "Defying the Stars: Tragic Love as the Struggle for Freedom in *Romeo and Juliet*." *Shakespeare Quarterly*, vol. 63, no. 1, 2012, pp. 1-38.
- Lansford, Andrea. "What We Know—and Don't Know—About Remedial Writing," *College Composition and Communication*, vol. 29 1978, pp. 49.
- Martin, Robert A. "The Nature of Tragedy in Arthur Miller's *Death of a Salesman*." *South Atlantic Review*, vol. 61, no. 4, 1996, pp. 97-106.
- Matthews, Lloyd J. "Patrick Henry's 'Liberty or Death' Speech and Cassius's Speech in *Julius Caesar*." *The Virginia Magazine of History and Biography*, vol. 86, no. 3, 1978, pp. 299-305.
- Mellor, Bronwyn, and Annette Patterson. "Critical Practice: 'Teaching Shakespeare.'" *Journal of Adolescent & Adult Literacy*, vol. 43, no. 6, 2000, pp. 508-517.
- Miller, Arthur. *Death of a Salesman*. New York: Penguin, 1996. Print.
- Miller, Arthur. "Tragedy and the Common Man." *The Theater Essays of Arthur Miller*. Edited by Robert Martin. New York: Viking, 1978. Print.
- Mooney, Michael E. "'Passion, I See, Is Catching': The Rhetoric of *Julius Caesar*." *The Journal of English and Germanic Philology*, vol. 90, no. 1, 1991, pp. 31-50.

- Muir, Alisia. "Macbeth: What's Up With the Crime Scene?" *Folger Shakespeare Library Teaching Modules*. www.folger.edu/macbeth-whats-the-crime-scene. Accessed 6 Jan. 2017.
- National Endowment for the Humanities. "Shakespeare's *Othello* and the Power of Language." *Edsitement*, 7 Sep. 2010, <https://edsitement.neh.gov/lesson-plan/shakespeares-othello-and-power-language#sect-preparation>. Accessed 19 Sep. 2016.
- O'Neill, Eugene. *The Emperor Jones; Anna Christie; The Hairy Ape*. New York: Vintage, 1995. Print.
- Phillips, Vicki, and Carina Wong. "Teaching to the Common Core by DESIGN, Not Accident." *The Phi Delta Kappan*, vol. 93, no. 7, 2012, pp. 31-37.
- Powell-Brown, Ann. "Can You Be a Teacher of Literacy If You Don't Love to Read?" *Journal of Adolescent & Adult Literacy*, vol. 47, no. 4, 2003, pp. 284-288.
- Prashad, Vijay. *The Karma of Black Folk*. University of Minnesota Press, 2000.
- "Race in *Othello* Lesson Plan." *British Council*, pp. 6.
www.teachingenglish.org.uk/sites/teacheng/files/Othello_lesson_plan.pdf.
Accessed 22 Sep. 2016.
- Rodberg, Simon. "Cutting Antony's Speeches." *Folger Shakespeare Library Teaching Modules*. www.folger.edu/cutting-antonys-speeches. Accessed 19 Dec. 2016.
- Rothenberg, Sally Sue, and Susan M. Watts. "Students with Learning Difficulties Meet Shakespeare: Using Scaffolding Reading Experience." *Journal of Adolescent & Adult Literacy*, vol. 40, no. 7, 1997, pp. 532-539.

Salvatori, Mariolina. "Reading and Writing a Text: Correlations between Reading and Writing Patterns." *College English*, vol. 45, no. 7, 1983, pp. 657-666.

Savino, Jennifer Ann. "The Shakespeare in All of Us: A Monumental, Multitudinous, Premeditated Approach to Vocabulary Instruction." *Journal of Adolescent & Adult Literacy*, vol. 54, no. 6, 2011, pp. 445-453.

Shakespeare, William. *William Shakespeare Complete Plays*. New York, NY: Fall River Press, 2012. Print.

Smagorinsky, Peter. "Disciplinary Literacy in English Language Arts." *Journal of Adolescent & Adult Literacy*, vol. 59, no. 2, 2015, pp. 141-146.

Wright, Richard. *Native Son*. New York: HarperPerennial, 1940. Print.